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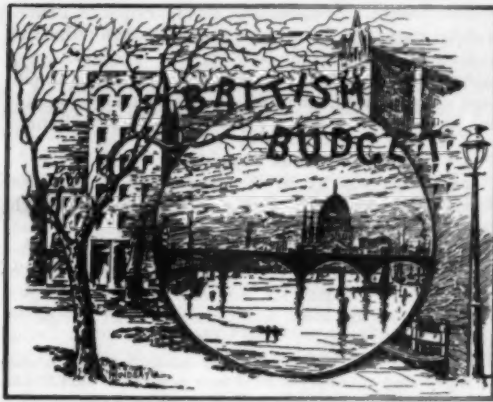
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BRITISH OFFICES OF THE MUSICAL COURIER,
 21 Princes Street, Cavendish Square,
 LONDON, W., June 9, 1890.

JEAN DE RESZKÉ, who, owing to indisposition, has been out of the bill at Covent Garden the past week, hopes to reappear Tuesday next in "Tristan and Isolde." On Monday Madame Melba sings Gilda in "Rigoletto," and on Wednesday Madame Nordica will be the Venus in "Tannhäuser." On Thursday Mlle. Breval, of the Paris Opera, makes her début as Valentina in "Les Huguenots," to the Raoul of M. Saleza, while on Friday Bellini's "Norma" will be revived, Frau Lehmann impersonating the title role.

Isidore de Lara's opera, "Messaline" will be produced at Covent Garden on July 6, Mme. Delna and Alvarez singing the chief parts.

Baron d'Erlanger, whose opera, "Inez Mendo," was produced at Covent Garden two years ago, has just completed his new work, "Hans Mathis," which will be given next year in Paris, with M. Maurel in the chief role.

Miss Susan Strong and Miss Ada Crossley have been engaged for several appearances with the Royal Choral Society at the Albert Hall next season.

Frau Cosima Wagner has offered Miss Marie Brema special engagements for the coming Bayreuth Festival, which, however, she has been forced to decline.

Georg Henschel's opera, "Nubia," which is now nearing completion, will be first produced in Dresden.

M. Van Dyck will sing before the Queen at Balmoral on Saturday Loge's "Erzählung," Tannhäuser's "Erzählung," Siegmund's "Liebesgesang," Schubert's "Die Post," Schumann's "Ich grolle nicht" and "Frühlingsnacht," Massenet's "Serenade du Printemps" and Gounod's "Au Printemps."

Madame Patti will be heard for the last time this season at the Albert Hall on the 30th inst., when she intends singing "God Save the Queen."

The casts for the Bayreuth Festival of July and August although not complete, include Frau Mottl as Eva in "Die Meistersinger," Frau Schumann-Heink as Magdalene, Herr Friedrichs as Beckmesser, Herr Kraus as Walther, Herr Van Rooy as Hans Sachs, Dr. Briseis as Loge, Herr Breue as Mime, Madame Gulbranson as Brunnhilde, Frau Sucher as Sieglinde. In "Parsifal" the artists will be Herr Burgstaller, Herr Schmedes, Madame Gulbranson, Frau Termina, Dr. Kraus, Herr Schutz and Herr Fenten.

Frau Polko, who died last week at Munster, in Westphalia, was well known as a lieder singer under the name of Elise Vogler. Her marriage with Herr Polko, the railway manager, cut short her career as a singer and finally drove her to authorship. A biography of Paganini, a work on "The Old Masters Before Bach," a musical novel called "Faustina Hasse" and three volumes of musical memories are among her chief writings.

Henry Wolfsohn has just arrived in London, also Ireneus Stevenson, and, rumor states that Madame de Vero has just come.

I have just heard that Presson Miller, director of the voice department of the Metropolitan College of Music, New York, has been in London for the past two weeks, taking lessons of Mr. Shakespeare for the benefit of his numerous pupils in America. On leaving London Mr. Miller intends making a short stay in Paris, where he will learn something of the method of Sbriglia. He is accompanied by his pupil, Carl Lanham.

Women as composers are not so very rare nowadays, but a woman as a conductor is almost unknown. At the

Politeama, however, a young lady, Signorina Vittoria Marina, lately conducted the first performance of her own successful opera, "From a Dream to Life."

Mr. Newman announces that Don Perosi's visit to England is unavoidably postponed, and that the three performances of his oratorios at Queen's Hall in June will not take place.

CONCERTS.

It is seldom that one reads such conflicting criticisms as those which have recently appeared on the merits and demerits of the compositions of Fritz Delius. To some these works are a conglomeration of ugly sounds without sequence or development. Others, again, find in this composer all the signs and characteristics of a sort of musical Messiah, whose mission it is to raise our national music to heights formerly inaccessible to the musical imagination of England. Time will settle this matter with great equanimity in due course. Meanwhile, it is of considerable interest to speculate as to what will be the ultimate judgment of posterity, bearing in mind, however, that posterity usually reverses the dictum of the critic and holds all his fine word spinning up to ridicule. As far as technic is concerned, Mr. Delius certainly has all that he requires to present his ideas in the most elaborate and complex manner.

His harmonies are as varied as any of the modern composer's harmonies. His counterpoint is no more full of license or from academic conventionalities than is the counterpoint of "Tristan" and "Die Meistersinger." Now and then the orchestration sounds somewhat confused and noise takes the place of sonority, but on the whole Mr. Delius' handling of the orchestra is decidedly clever. Each instrument is written for as if by a master of that particular instrument. When it comes to the matter of structure, organic growth, logical development, I must say that the composer is here considerably deficient, compared to his efficiency in other branches of the art of composition. There is a certain lack of cohesion, a fragmentary manner, a succession of isolated effects, rather than one great overmastering unity of effect of the whole movement.

It is not surprising that there are traces of Grieg, Wagner and other modern masters to be found in Mr. Delius' work. The surprise is that there are so few. The greater part of the work is original and new. This new found composer is also serious, thoughtful, more careful of the praise of a few capable judges than of the applause of the many. I regret, however, his tendency toward morbid and pessimistic subjects. The very worst that can be said of the "Mitternachts Lied" is that the music is a faithful tone-picture of the poem. But then the poem is the work of Friedrich Nietzsche, an author whose mental and moral health are about on a par with the diseased mind that wrote Edgar Allan Poe's "Premature Burial," "Thou Art the Man" and "The Cash of Amontillado." If Mr. Delius were a painter his subjects would be hectic anarchists, with wild dishevelled hair, brandishing torches, or else those cataleptic girls with chalky faces and long necks smelling Easter lilies, or doubled up with clasped hands as if in the first stages of seasickness. Mr. Delius needs Matthew Arnold's prescription of "Sweetness and Light" as an antidote to his own bitterness and dark. It is this taste for the morbid that is the most unpromising part of the composer's mental make-up. Ultimate success is founded on sanity or health. There were several dramatists of the time of Shakespeare whose tragedies were far darker and more blood curdling than "Macbeth" and "King Lear." It is the sweetness, the loveliness of Shakespeare that has endeared him. Is it not the same with Beethoven? Those who took part in the performance were Mme. Ella Russell, Mlle. Christianne Andray, Miss Tilly Koenen, Messrs. Vanderbeck, Douglas Powell, William Llewelyn and Andrew Black.

On Wednesday evening the Magpie Madrigal Society gave a most interesting concert at St. James' Hall, the numbers once characteristic of the times and talents of such composers as Clement, Jannequin, Orlando di Lasso, Marenzio and Byrd; of Brahms, Lloyd, Gray and Maud Valerie White. It requires a variety of talents of no mean order to be a good conductor, but when the society is composed of men and women of the purely social world these talents must be considerable to produce such excellent results, and therefore the society must be congratulated on having so competent a man at its head as Lionel S. Benson. The shading, tempo and precision of entrance in all the concerted music was most praiseworthy, and if the attack of some of the opening phrases was too sudden and aggressive, the fault was at least preferable to uncertainty. Five Brahms selections were beautifully interpreted, especially "Letztes Glück" and "Im Herbst." England may well be proud of Maud Valerie White, whose work is so spontaneously natural and true that whether greater work is to come from her pen or not, both amateurs and musicians must thank her for what she has done. The Misses Foster sang with refinement, and Kennerly Rumford and Plunket Greene were in splendid voice and mood. One challenges admiration for his beauty of voice and excellent interpretation, the other by his perfect interpreta-

tion and excellent voice—but which is which I dare not say.

A program of considerable interest was offered on Friday afternoon by the London Trio at their second concert at St. James' Hall. Mme. Amina Goodwin, Herr Theodore Werner and Mr. Whitehouse have banded themselves together with the praiseworthy ambition of founding a permanent trio for chamber music, similar to those existing in many Continental cities. A set of variations on Schumann's "Northern Song," by Iwan Knorr, a novelty and not by any means a great work, were well played, as was also Schumann's familiar Trio in D minor, op. 63, the slow movement of which, expressive and beautiful, received an excellent interpretation. It is odd that Sir Hubert Parry's interesting and highly meritorious Trio in B minor should be yet in MS., for it was written some fifteen years ago and contains much which should, one would imagine, appeal strongly to lovers of chamber music. The introduction leads to a very effective allegro, which in turn gives place to a really beautiful slow movement, with plenty of cantabile work for the strings, and in sharp contrast with the following Allegretto Vivace, a good example of Sir Hubert Parry's vigorous manner. The performance was very spirited, and in the slow movement especially the players showed fine feeling and delicacy of treatment. Watkin Mills chose songs by Händel, Beethoven and Rattishill.

Mlle. Chaminade is always sure of a warm welcome, and was at her annual concert at St. James' Hall yesterday afternoon greeted with much effusion. The program consisted of her own compositions entirely, the interpreters thereof being Johannes Wolff, M. Plançon, Signor Ancona, Mlle. Cecile Ketten and M. Maguiere. One only gave me supreme pleasure, and gave to the efforts of the remaining contributors a character barely supportable. Three new songs by the concert giver, "Reste," "Au Pays bleu" and "Immortalité," were beautiful for their grace, breadth, grave simplicity and the deep sombreness that colors thoughts of futurity.

I feared at first lest she should mar all by some detestable French hysteria, but she came through sound and won my deep respect and admiration. Mlle. Cecile Ketten's legato is very faulty, as is her voice production generally. She has a certain thrilling quality of voice, which, with the taking songs chosen, overshadowed her faults, at least to the non-analytical. As a pianist Mlle. Chaminade shone in her own "Thème varié," "Danse Creole" and "Third Valse Brillante."

JUNE 16, 1890.

Bellini's "Norma," which has not been heard in London since Signor Lago's season of opera in 1850, was revived at Covent Garden last evening, with Mme. Lilli Lehmann in the title role. The operas to be given next week are "Don Giovanni," "Hero and Leander," "Tristan," "Tannhäuser" and "Aida." Mlle. Breval makes her début to-night in "Les Huguenots." This will be in all probability her only appearance here this season, as she is singing at the Paris Opera next week in Sainte-Croix's "La Burgonde." Signor Puccini's "La Bohème" is announced for the first of July, while Leoncavallo's "Pagliacci" is to be given at Windsor on the 6th, under the composer's direction. Isidore de Lara's new opera, "Messaline" will be produced three weeks hence. Of this work much is expected.

The Duke of Massari, son of the well-known contralto, Mme. Marie Waldmann, is engaged to be married to the daughter of the Duke of Villars, of Florence.

Miss Belle Clancy, the niece of Mme. Belle Cole, was married on Saturday to Edward H. Sharpe, of Staines. Miss Clancy intends continuing her professional work.

Miss Eugenia Joachim gave an "at home" on Thursday last, when a number of well-known artists who have studied German diction with her assisted their hosts in rendering an enjoyable program. Among the chief were Gregory Hast, Hammet Drake, Madame Vanderveer Green, Herr von Dulong, Hugo Heinz and Mrs. Helen Trust. Those present included Miss Lillian Blauvelt, Señor Manuel Garcia, Miss Frances Allitsen, Lady Macfarren, Mrs. Robert Newman, Miss Regina de Sales, Miss Kate Cove and Miss Clara Asher.

Joseph O'Mara has just returned to London from his tour in the United States.

Marix Loevensohn, the violoncellist, will play at New Brighton on Monday next at Granville Bantock's concert, which will be conducted by Camille Chevillard, conductor of the Lamoureux concerts. He will play the original version of Haydn's Concerto, also Aria, Sarabande and Gavotte of Bach, and Popper's "Spinnlied."

Sir Hubert Parry is to have the D. C. L. degree conferred upon him at Oxford.

The composer of the opera comique recently produced at Weimar, "Le Chevalier de Fortune," is the Russian consul here. He has already written an opera, which has not yet been performed.

CONCERTS.

Mr. Newman's second Wagner concert of the summer season took place on Saturday afternoon. It attracted an

audience which, if not so large as the merits of the performers and the number of enthusiastic Wagner students now in London would have led one to expect, was yet sufficiently numerous, and to judge by the unstinted applause bestowed on vocalists and orchestra alike, the second Wagner concert gave unqualified gratification. The most interesting piece performed was the introduction and first scene from "Das Rheingold," and if those who think that the music drama is out of place on the concert platform were invariably to hear the dramatic effects of the music interpreted as on Saturday, they would be won over to an opposite opinion. From a musical point of view it was a fine performance, but the effective way in which each of the vocalists engaged succeeded in conveying to the audience the true dramatic intention of the words was even more noticeable. The parts of the water nymphs were taken by Miss Blauvelt, the trumpet-like tones of whose voice were perhaps never heard to better advantage, Miss Helen Jaxon and Miss Kirkby Lunn, while Alberic was represented by David Bispham, whose fine voice was used with even more telling effect in the famous farewell scene from "Die Walküre." Here, as in the scene from "Das Rheingold," Mr. Bispham displayed that highest of all dramatic qualities, the power of self-restraint, where many artists would have succumbed to the temptation to force their effects.

The purely orchestral pieces performed were the "Forest Murmurs" excerpt from "Siegfried" and the "Meistersinger" overture. Mr. Wood's band played with its wonted precision, spirit and fire, but a somewhat less lavish introduction of sensational effects and a greater attention to the delicate transition between contrasting passages would add still more to its undoubted efficiency.

Apparently M. Ysaye has now definitely taken his position in the opinion of London concertgoers as one of the greatest living violinists. His reception at Mr. Newman's concert on Monday afternoon was simply enthusiastic, and certainly M. Ysaye gave splendid proof of his undoubted genius. His wonderful technique, perfect intonation and exquisite taste were shown in a selection of pieces that was quite eclectic in its variety. His reading of Bach's Prelude and Fugue in G minor showed that he had the intellectual grasp to interpret the composer rightly. Others of his solos were the Abendlied of Schumann and a brilliant Rondo of Guiraud, both beautifully played. Associated with M. Ysaye in a couple of sonatas for violin and piano was Herr Schonberger. The first of these was a sonata in A major of César Franck. In this the two artists played well together and delighted the audience by the spirited way in which they rendered the melodious allegretto.

The solos given by Herr Schonberger were Fantasia in C, by Schumann, and Chopin's Valse in A flat. It may be doubted whether Herr Schonberger possesses the power so rare even among the greater pianists of realizing at all times the intention of the composer he interprets, but certainly he is an artist of great talent. He has a clear and soft touch, and the resources of his instrument are completely under his control.

Miss Blauvelt, who was the vocalist at this concert, again justified the favor with which London audiences have received her. Her enunciation is very clear, and she gave on Monday an intelligent and sympathetic interpretation

of all the songs selected by her. "La Fauvette," by Gretry, gave her hearers an opportunity of appreciating the rare flexibility of her really fine voice.

Madame Patti sang "Casta Diva" for the first time on an English platform on the 6th inst., at the Albert Hall. It was doubly interesting to hear her sing what was one of her earliest triumphs. When she was a child of seven she used to charm her parents and their friends by singing with marvelous intuition and ease this aria. The tiny songstress stood then on a table instead of a platform; but then, as now, there were many who were moved to tears by her wondrous gift. In spite of the intense heat last Tuesday, Madame Patti sang with all her incomparable knowledge and genius and held the audience, as ever, under the charm of her art and personality. Of course there were the usual encores and the usual joy over "Home, Sweet Home."

Mlle. Irene Szilassy gave a concert with Herr Arnold von Auen at Queen's Hall. The former's artistic work is almost difficult to discuss; even her faults have charm, so what is there to be said? A peculiar little throatiness, which may have its chief cause in the Hungarian language, a little dragging of tempi, too much stress on the end syllables in singing German, were very charming in her. The voice is of a pleasing quality and the musical instinct is just; there is also temperament, without any tendency to exaggeration; in short, Mlle. Szilassy is a pleasing acquisition to the concert platform, and the more real Hungarian songs she will give us unspoiled by artificiality the better. But let it be understood Mlle. Szilassy sang also in French and German selections from Halévy, Weber, Ambroise Thomas and Bendel. Herr von Auen's selections were in good taste.

Among the really promising students who have lately made their debut in public may be counted Miss Pauline St. Angelo, a native of Manchester and pupil of Leschetizky. She has a pure touch and her technique is excellent. What is wanting at present is depth of expression, but if she continues to advance as steadily as may be expected from her present attainments she should in due course gain that power of expression which is dependent for its truth on feeling. Her execution in Beethoven's Sonata in F minor, op. 57, was good, but she was more successful in less important numbers of the program, which comprised examples by Chopin, Schumann, Rubinstein, Sauer, &c.

Miss Tora Hwass, a Swedish pianist, made her debut at St. James' Hall on the 7th inst. A very pretty touch and an unaffected style marked her playing, while intelligence and individuality were apparent in her reading of Beethoven's Sonata in A major, op. 101, a work in which so many pianists challenge comparison. She was rather inclined to be sentimental, as also in Chopin's Sonata in B minor.

A more complete contrast could scarcely be imagined than that presented by Herr Rudolf Zwintscher's last recital, on Thursday, when compared with his first appearance here last autumn. While it was impossible then to help wishing for more repose and less vehemence in the work of a pianist who is undoubtedly clever, it is now just as necessary to point out that moderation may be carried so far as to become coldness, and that a pianist or any other artist is not expected to preserve a strictly neutral

attitude toward all composers. Bach's exquisite Prelude in B flat minor and Beethoven's Sonata, though technically well rendered, were singularly wanting in distinction or individuality, and Herr Zwintscher, it is to be hoped, may soon show himself capable of giving something more life-like in coloring.

SANS PEUR.

Hans Kronold.

Last season was by far the most successful one Hans Kronold has ever had. The violoncello appears to be growing in popular favor in New York and elsewhere, and this admirable artist is all the time rising in the estimation of those who appreciate refined and scholarly playing. The good press notices that Mr. Kronold receives would fill a volume. Here are a few which show in what esteem this violoncellist is held:

Hans Kronold, the 'cellist, has friends enough in Bangor to make up a good sized audience, and all of them were in City Hall Monday night. He played wonderfully well, as usual, getting a full, round tone that was the delight of his hearers, and again demonstrating his genius by extracting from his instrument a depth of sentiment that comes forth only at the call of the true artist.—Bangor Me., Daily Commercial.

Hans Kronold some time ago established himself in great popular favor, and he won new laurels by his magnetic, artistic and brilliant manipulation of the tuneful 'cello. His playing was exquisite, and was listened to with great enjoyment and appreciation. Mr. Kronold, of course, would not be allowed to play a single number and then retire. He received the customary encore of the enthusiastic kind.—Bangor Daily Whig and Courier.

But Hans Kronold, "Handsome Hans, the Wearer of the Violets," as he has come to be known in the Maine Symphony Orchestra, came in for a lion's share of honors in this concert, and earned every one of them with his fine old 'cello. His singing tone was in the best of voice, and his real artist-phrasing and exquisite rubato effects appeared to their best advantage. It is no small thing for a player to take a 'cello, which, in a soloistic sense, is known as the monotonous instrument, and win recall after recall as Mr. Kronold did from this little audience. His playing of the Tarantella was a very clean bit of technical achievement in delicate bowing and left hand work, and so captivated the audience that he had to repeat it. His double stoppings and the dangerous "thumb positions" spoke with unusual happiness and in excellent tune. In short, Mr. Kronold won his laurels honestly.—Lewiston (Me.) Evening Journal.

As was to be expected, one of the great events of the concert—perhaps the personal triumph—was the grand 'cello playing of Hans Kronold. The young man, modest and reserved as he is, has won his way to the very front rank of the world's musicians. His execution is wonderful, and the moment he draws the bow one feels the power of a master musician. His selections last evening were Duker's "Caprice Hongroise" and Goen's "Romance." Mr. Kronold seemed at his best, and played with great delicacy and feeling. He won his audience completely, and was encored again and again. He has been heard here before, but never to better advantage. He will always be a welcome soloist in Portland, for the lovers of music have learned to admire him and wonder at his skill.—Rutland (Vt.) Daily Advertiser.

Luigi Von Kunits.

Luigi von Kunits, violinist, of Pittsburgh, Pa., played a cavatina for violin and orchestra by Howard Brockway, a New York composer, at the M. T. N. A. meeting in Cincinnati June 21.

Francis Walker sailed on Saturday last to conduct his summer school in Florence, Italy. He returns in early October to go on tour with the Central Grand Concert Company. What with this work and his song recital engagements, Mr. Walker's time is nearly all taken far in advance.

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From Paris.

PARIS, June 7, 1896.

MANY things floating in the wake of the departing season, worthy enough in themselves, have, by the decree of fate, gone without noting in this particular place until now. To begin with the first and go back—Calvé! Calvé's Ophelia is all the more wonderful that the role had to be resurrected. To create a role is nothing; to bring one back from the fosse commune of fatal interpretation requires genius.

After seeing her wonderful performance at the Grand Opéra here evening before last, one is led to feel justified in having remained "wooden" under the various so-called interpretations endured from time to time in song and opera. As for the average pupil, arias on which life, career and future are so often staked—what a lesson for teachers, as for pupils!

The artist was never in better form; her voice, vibrant, crystalline and carrying, effortless in technic and filled with warmth and color. People accustomed to her beauty drew short breaths of admiration as she descended the staircase toward Hamlet, not as a modiste bringing home the last fashion in gowns, but as a woman deeply in love and painfully doubtful of the manner in which she was going to be received. She was radiantly beautiful. From a profane point of view, the young Prince of Denmark was a "mouffle" to occupy himself with either father, mother or uncle with such a glorious creature so well disposed toward him and so close by.

No woman artist, at least during the past five years, ever brought to the Paris Opera House the life, light, illumination, the real communicating fire which wakes people up and makes them forget themselves and each other, as did Calvé. It is not the same thing at all. The work of others seems like cardboard beside reality. Not one moment of the entire evening did she lose that intense hold on the house.

The wish to see her play other roles full of humanity, but perhaps not so suitable to the voice, makes one wish she would throw her singing to the dogs and—play. Again seeing her at home and realizing her passion and tenderness, her endless fascination, her truly womanly and wifely qualities, one wishes she might throw her career to the dogs and—marry.

And there she is, endowed as perhaps no other living woman—a chef d'œuvre of the gods!

Why does not someone create a play worthy of Calvé? Rather, more suitable to her, that would call out all her resources, half of which are latent; a Cleopatra, a rival to Cleopatra, mistress of a Nero, a Caesar, a Marcus Aurelius; a Hélène, a Thais, Judith, Dalila—not the stupid opera Dalila—but a play that is a play. Released from the bondage of small frames, she would develop boundlessly. As it is, she has developed more in the same time than any artist of her time. She ought to go right on and up.

Sara Bernhardt in "Hamlet" would have made an interesting counter study, had circumstances permitted, which they did not. The hardy enterprise has received reams of eulogy from the press, which, however, leaves much to be seen and said. Whether the actress realizes the ideal in Shakespeare's mind no one can say. In any case no

one can deny her the divine right of genius in doing it and in her brilliant methods.

Piquant interest is lent to the critic department of the already unique affair by the duel of two men who could not succeed in making each other see that the other was all wrong. Surely there were already sufficient subjects in modern French history to produce difference of opinion, without searching in the too, too solid or not too, too solid flesh of the melancholy Dane a further source of conflict. There are also differences sufficient to make men disgusted with each other. That play swords should be drawn in the matter requires that the two men should be French. Sara is certainly not averse to réclame. That this was not a case in point is proved by the gravity of the wound received by the older nestine, and by the fact that his bitter pen is silent while so many subjects of contemporaneous interest are passing without being picked and pricked by it. He will find his revenge later on. Nous verrons.

The third artistic cyclone was the Paderewski series of concerts. His coming had been heralded here, but without any realizing sense on the part of the writer of the source of power making of the movements of this remarkable man—events universal. Following his playing closely for the first time, the effect was to make the discussion of the subject for the time being impossible. Not only did it make words absolutely useless, but the artistic revelations produced by the close following of the four consecutive concerts made speech futile. It must be said, too, that it had the effect of making most of the other musical work of the season seem frightfully barren and mediocre.

It was seen for the first time that the immense following of the artist in all nations was not snobbism nor advertising, nor yet an occult magnetism. All these things may enter into the accumulative force at work, but the grand cause is the fact of the inner light of the man's mind. It is not how he plays; it is how he thinks (how he sees) his music, and the power he has of awakening states of mind, if not actual thought, in his hearers. He plays the subject. Others play the piano, or at the best, the composer. He stirs the greatest number of faculties of the greatest number of his hearers. Many leave all but the hearing dormant. The pianist always meets with ovations at Paris. They were never so stirring and enthusiastic as this time. The three concerts made some 25,000 francs, exclusive of the Colonne success.

Massenet in his "Cendrillon" makes the fourth in the group of genius of the closed season. One is enough to redeem a season, and there may have been more, for aught one can say or see.

By the way, the expression, "divine light," and not "divine spark," should be the one used in connection with this which we call "genius."

The idea of "spark," relating to fire, the average mind is led to see in it a certain demonstration of warmth or force in work, and thus the demonstration is made to stand for the other force, which is really the source of demonstration. Genius does not lie in the execution or demonstration at all. Genius is an inner light, born with the nature itself, which illuminates subjects to the owners themselves in such a way that he or she has the power of making

that subject more distinctly visible to the average mind than it is capable of making for itself. The means by which this is done, which are generally taken to be genius itself, are but the technics of genius, so to speak. Genius, proper, is the light—inside—born—which no one can give, no one acquire, but which may be intensified—also, alas! clouded.

* * *

The grand Trocadero concerts, under the direction of M. Alexandre Guilman, were of more than usual value this year, which, indeed, is saying much. These concerts, destined for the promulgation of the best and highest in sacred and classic music, are counted among the strongest musical influences in France. Knowledge of the important work of this kind being done in other directions by M. Guilman, has secured him a following, of which the organ master may well be proud. The Trocadero Palace is the only building that could accommodate the throngs of musicians who gather to hear him, and the masters he is sure to have upon his programs.

This year the two concerts given were devoted to J. S. Bach and César Franck, with a few choice selections from other composers. A grand orchestra and chorus, each directed by standard and zealous musicians like himself, and well-known soloists, supplement the artistic labor of M. Guilman. A concerto and a fragment of sonata formed the organ part of the first concert. The seventy-eighth cantata was sung. M. Marcel Herwegh played a selection for violin, while selections from Palestrina, Händel and Schutz were sung by the Chanteurs de St. Gervais.

In the second concert it was evident that M. Guilman, with his usual rigor of conscience, sought rather to draw out hidden qualities of the French composer Franck than to put himself forward as the brilliant organist he is. His

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playing was most admirable; every phrase marked by thought and played as only he can perform.

A Sinding Suite and an air from the "Taking of Troy" were played by M. Paul Viardot; the vocal selections were worthy their place, and all was eminently enjoyed by the large audience.

In view of the enormous difficulties overcome at commencement and the period of twenty years covered by this man's work, M. Guilmant has ever right to be congratulated sincerely upon what may well be termed a great and real success.

M. Guilmant was again heard at the Trocadero in connection with the concert given by Clarence Eddy on May 25. This concert was also a success, and a highly satisfactory one.

Mr. Eddy, who has just returned from America after a series of brilliant concerts, was in splendid form. Enthusiastic, vibrant and well prepared, he felt real force and pleasure in his task, and his victory was an easy one. An Overture de Concert, written for him by H. Wolstenholme, Scherzo in G minor, and "Ave Maria," by his friend, the Italian composer, Enrico Bossi; a "Bénédictio Nuptiale," by Alfred Hollins; a fantasia, by Labor, upon the Austrian National Hymn; a charming Toccata, by Homer Bartlett, and a most interesting Morceau de Concert, by M. Guilmant, formed the organ part of the performance. The organist was recalled after each morceau and warmly applauded.

In addition, there were many interesting numbers. The Baroness de Reibnitz sang airs from Händel and Bach, and songs by her father, M. Schlesinger, the latter most attractive pieces. A pupil of M. Bouhy, M. Mercier, sang Gounod's "Inspirez Moi," from the "Queen of Sheba," and was encored, and Miss Leonora Jackson had a large part in the success of the concert by her attractive playing of a Polonaise by Wieniawski, a Morceau by Tschai-kowsky and the Hungarian Airs by Ernst.

This was not the first public appearance in Paris of this highly talented young violin artist. Her private hearings have been numerous, and each has been an unquestionable success. She has wonderful ease of mechanism, great purity of tone and remarkable power.

The appearance of Miss Leonora Jackson at the Colonne concert in Paris on Sunday, May 23, was a veritable triumph. There is no mistaking the character of the applause. It fairly thundered around the big hall without a dissenting voice, and the young girl was recalled three times. The best part of the evidence of appreciation was that shown by the violinists themselves of the orchestra, who applauded and redemanded as one man. Miss Jackson had previously played on many important occasions in Paris, notably before the King of Sweden, at the Figaro matinee and at Madame Colonne's reception, and always with the same success. The Brahms' Concerto, with cadence by Joachim, was the composition played on Sunday.

Another young American who has been having signal success in Paris this season is Miss Rose Relda, of California. She, too, was selected by M. Colonne to sing with his orchestra. In the grand air of the "Perle du Brésil," by David, and in the ariette of "Hippolyte and Aricie," by Rameau, Miss Relda gave evidence of the possession of an unusually beautiful voice, rich and fresh, with seemingly limitless facility. It is admirably poised, and recent study with Madame Colonne has given the style and chic so necessary to the advanced singer. Pretty and engaging, she wins her audience before she has sung to them.

Pleased with her success at his concert, M. Colonne invited Miss Relda to sing at the grand annual reception given on the 25th at the Hotel de Ville, at which the President should be present. Here the same selections were sung before one of the most brilliant audiences. The foreign singer had never a better chance to distinguish herself. The occasion was unique. All seemed delighted with Miss Relda, whose voice was at its best and who was not overcome by nervousness. The singer has just returned from London, where she has made engagements to sing in June and July.

One advantage in addition to all others certainly the pupils of Madame Colonne enjoy, namely, the opportunity of being heard under the best auspices possible to a singer in Europe. This does not say that every girl who enters

the classes of this teacher passes thence to the concert platform, but it means that, other things being equal, an opening is comparatively easy with which to win a big public under the best of auspices.

As in all other departments of life, capacity is the magic word, all others being spoken.

An exposition of sculpture by Alfred Nossig has been holding interest at the Champs Elysée Gallery. Two busts of Paderewski, a portrait of Max Nordau and the Juif-Errant were among the principal attractions. The varied talents of this man and the various works, literary and artistic, that have crowned them are too well known to need special mention.

Dr. Charles Marie Widor has just returned from Germany, where his compositions have had their usual success. His Third Symphony was specially liked, which pleased him much, being one of his own favorites. In a recent number of a "Review on Ancient and Modern Art" appears an article signed by M. Widor on the "Organ of the Dauphin," brought to the Church of St. Sulpice by his efforts, and now established in the tower of that historic temple.

The papers are full of sketches of M. Massenet, apropos of his "Cendrillon." He was the guest of honor at the Figaro salon recently, when the concert was devoted to his compositions.

The last appearance of Mme. Berthe Marx-Goldschmidt at Paris, before her departure for London, was one of the most highly appreciated of her Paris performances. This is saying much, as the artist is greatly admired here and always fills her houses.

The concert was given in connection with Sarasate. Enough cannot be said to express the admiration which prevailed at the performance, or to testify to the excellence of these two remarkable artists, so admirably fitted to second each other's efforts. The Fantaisie of Schubert, Raff's "Fée d'Amour" and the "Kreutzer Sonata" were superbly played ensemble. Madame Goldschmidt played alone with immense success, and her own remarkable trio, a Presto of Scarlatti, Chopin Barcarolle, Saint-Saëns' Valse-Etude, and "Margaret au Rouet."

The grand organ of the Church of St. Augustin, where M. Eugene Gigout is organist, has recently been reconstructed by the maker, Cavaille-Coll. The inauguration of the instrument took place this week, and was a musical event by reason of the excellence of the program.

Chiefly must be mentioned the admirable improvisations of M. Gigout himself, an art at which he is past master. Mendelssohn's Sonata in F, Händel Concerto in D, compositions by Gigout, Bach "Magnificat," Prelude and Fugue, and fragments from Beethoven, Händel, Palestrina and Gluck formed a superior treat, played in superior fashion.

M. Gigout is one of the leading organists in Europe, and should be heard in America. He has been approached on a Canadian tournee. He should be heard in the States.

M. Th. Dubois, the distinguished Conservatoire director, has had a triumphal representation in Italy, where, after a hearing of some of his principal works directed by himself and executed by brother artists from the French capital, he was received by the King and Queen and given a benediction by His Holiness the Pope. The artists have had a warm homecoming at Paris.

Examinations have commenced at the Conservatoire. It is estimated that Lecocq's "La Fille de Madame Angot" has been played 20,000 times and has made over 90,000,000 frs. The best of its class is always a success.

The Society of the Conservatoire Concerts have made over 230,000 frs. this year. M. Paul Taffanel is the able director. The Colonne and Lamoureux concerts are estimated to have earned respectively about 190,000 and 170,000 frs.

One of the most brilliant receptions given by Sebastian Schlesinger this year was in honor of the charming Infanta Eulalie.

Daniel Herrmann was among the violin artists to give

a concert his season at the Salle Erard. He had previously been heard there in connection with the concert of Mlle. Adine Ruckert, the pianist. M. Herrmann would very much like to go to the States. He should go by all means if Fate wills.

Mr. and Mrs. Mintz, American vocal students, after having studied some time here with M. de Trabadelo, have left for home, where they have possibly been heard by this time. He, tenor; she, soprano, it is to be hoped they may be able to work together for the good of music and of their lives, scarcely commenced.

Another very interesting pupil of M. de Trabadelo, who is very anxious to know how best to succeed, is Miss Julia Luby, of Worcester, Mass. A very pretty, engaging girl, with what might possibly be a theatrical temperament, she has one of those light, fetching voices which we love to hear, especially when it sings the right compositions for itself. It is to be hoped that when she reaches home she may be heard by honest critics, willing to set her right. In one thing she is an exception to most singers—her entire conversation does not consist in praise of her voice. In this she is a great relief. At a recent concert organized by the pianist Mr. O'Sullivan, at the Salle Erard, Miss Luby sang very touchingly "Douleur d'Aimer," by Trabadelo, and an air from "Manon." The song was encored.

Mr. O'Sullivan on this occasion played Beethoven's Sonata, No. 31; "Le Soir," Schumann; Barcarolle, Rubinstein; a Chopin Ballade, and "Hexentanz," by MacDowell. He was very heartily applauded.

M. Ludovic Breitner, the pianist, may well be said to be a pupil of Franck in tradition and style, having played much with the master his works with that special view. He was likewise one of the first to make known the piano works of the French composer. M. Breitner intends making a visit to the States shortly. THE MUSICAL COURIER bespeaks for him the kindly welcome and warm sympathy which a veritable and sincere artist merits. Recent concerts of M. Breitner at Paris have been among the events of the season.

Fresh news from Della Rogers, this time from Elberfeld, Germany, where she has been playing her repertory in the new language. She goes thence to Cologne.

The question was asked in a recent MUSICAL COURIER why does not Della Rogers make an appearance in America, where she could make dollars instead of wasting her time gaining sous in Europe?

There is much to be said upon the subject and those which hang upon it. This writer would have great pleasure in discussing them were it not that the whole thing, in all its sides, is too bête and too enraging at the present moment, and that it costs more than it is worth of nerve and temper to go to the bottom of it. It is on the road to right itself, but will require time, as do all straightenings of crooked things. Just wait. Several important things must happen before prima donnas are properly adjusted.

Ricardo Viñes, the young Spanish pianist, is pupil of De Beriot.

Among recent pupils' auditions of leading Parisian voice teachers were those of Marchesi, Laborde, Colonne, Lurig and Marcel.

Mlle. Relda was an American pupil of the Colonne concert; Mlle. Sylva, of Madame Laborde's. M. Marcel has recently had two pupils engaged at the Grand Opéra, of which he is not a little proud. Their names are M. and Madame Lucas.

Madame Lurig's concert was particularly interesting. Mlle. Ina Christon, Mlle. A. Van Vleck, Mlles. Gerda Heyman and Chase are all capable and well trained singers. The two first have already secured engagements. The program was varied and contained many German songs; in fact, was more cosmopolitan in composition than is usual here. A large audience was delighted with the performance, and Madame Lurig, who is one of the most modest as well as most conscientious of teachers, was much encouraged in her work.

M. Marcel Herwegh was heard at Monte Carlo this sea-

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son, on his way to Italy, the commencement of a Continental tournee. He was much praised in Monte Carlo papers by his playing of Beethoven's Concerto and Singer's "Rhapsodie Hongroise." His last Paris concert was in connection with the concert given by M. Sigismund Blumner.

"Revue Eolienne" is the title of a charming and summery attired little brochure just edited by Toledo & Cie., of Aeolian fame, at Paris. Saint-Saëns, Widor, Gauthier and Villars figure in its pages, and among its collaborators may be read the names of the leading musicians in France. The Aeolian has gained a foothold never expected for it in France, and a Spanish entrenchment is already mooted. M. Bourgault-Ducoudray, historian of the Paris Conservatoire, one of the most conservative and savant of the active musicians here, is one of the latest converts to Aeolianism. Calvé is most enthusiastic over her Aeolian, lately established in her pretty home.

That good man, Jules Faivre, who believes in helping instead of punishing humanity, is rejoicing over the growth of his philanthropic enterprise among the piano makers. The gentlemen of the piano syndicate have this year voted ten new prizes of 300 frs. each for the most meritorious of the piano workmen. The distribution, with that of the Faivre prize, will take place June 11 at the Sorbonne, under the patronage of the best spirits in the commercial and administrative worlds.

M. Faivre seems one of the few sane men in the midst of the seething agitation which marks the fight between old and new in this curious country. There is but one step ahead of him—the work with the children. The workmen's children—all people's children—are the fallow ground with which he labors.

It is such tough work, that with deformity. Why not prevent deformity? Where is the one who will plant the kindergarten in France and keep it nourished there?

The last concert of MM. Salmon and Bauer was a meritorious affair. Three sonatas for piano and violoncello were played—Brahms, Beethoven and Mendelssohn. The program was deliciously short. All programs are too long, without exception.

M. Salmon is engaged to be married to Mlle. Ten Hare, who is a compatriote Hollandaise. The marriage takes place in October.

The concert of the pupils of Madame Roger-Miclos, which took place recently, was a great credit to both students and professor. Some of the young people are already artists.

Messrs. Jackson and Marvin are in London.

Russell Phillips, of London, passed through Paris last week.

Henry Lowell Mason, of New York, head of the well-known organ house there, was in Paris a few days this week. A charming luncheon was offered him during his stay by a select circle of friends.

A brilliant event was a recent concert given by M. Hardy-Thé at the Avenue Hoche Salle. The élite, social and artistic, were there, and the concert went off well. The now famous balladist was supported by M. Thibaud, pianist and violinist, and by the Countess de Maupéon, a fine contralto and remarkably handsome woman. M. Hardy-Thé was the lion of the hour.

The closing concert of the Société Nationale de Musique, with chorus and orchestra, was one of the best ever given by the company. The Eighth Beatitude of César Franck, a psalm by Guy Ropartz, and a suite of Albéniz were among the attractions.

A concert of the latest productions of M. Alexandre Georges included "Le Festin de Balthazar," "Les Cloches" and "Les Chansons de Leilah."

Georges Falkenberg gave his annual pupils' concert at the Institut Rudy. It was well attended, gave much pleasure and showed marked improvement in the pupils. M. Falkenberg is one of the leading piano teachers here—artist, conscientious, and with a special gift for teaching. He has written some valuable works on piano teaching, among them "The Pedal, and How to Use It."

Mme. Moriani J. Brussels gave a short talk on vocal teaching at the Hotel Ritz this season. The "causerie" was interspersed by "illustrations."

There is here this season a "cour" for ensemble acting, directed by M. Emile Bourgeois and a M. Grivot, artists

of the Opéra Comique. At a séance given in the afternoon, last week, Mlle. Alma Garrigues, of New York, made an effective appearance in costume as Lakmé. The young lady, who is a student of Juliani and one of the most serious of singers, was irresistibly fascinating and lovely in the role, acted well her part, and her lovely voice was in excellent condition. She is all ready for début, equipped with many roles in French and Italian. Her French is exceptionally good.

Madame Hazelton gave in the last of May another interesting concert for her piano pupils, similar to that described heretofore. It was presided over by M. Marmontel.

Théa Dorré has solved the problem of prima donna difficulty by the idea of "challenge" between artists in the same roles—home v. foreign, home v. home, or foreign v. foreign, as in the sporting world. In this way, she says, reputations could be made in a day, and this long, cold fight with nothing in the dark be avoided. She wants, for instance, to challenge Calvé in "Carmen." An idea! Who can bring it to pass? Then might follow Francesca and Melba, Della Rogers and Delna, Minnie Tracey and Nordica and Eames, Nevada and Patti, &c. There would be a new movement that at least would—move.

Miss Minnie Tracey has just returned to Paris, after a more than successful tournée in French cities. She sings to-night at the Salle Erard.

In consequence of changes in the Conservatoire building, the fourteen Prix de Rome candidates of this season are lodged in a chateau at Compiègne. It is to be hoped the new surroundings may be beneficial to the inspiration of the young men.

M. Dubois made a pertinent remark recently in speaking of the certain uniformity with which students are at times reproached.

"What will you?" he said. "Up to a certain point in all art there must be a certain uniformity of technical perfection, and that, after all, is just what is arrived at in a school. We do not create genius. We prepare the tools of all to best subserve what talents they may possess. Nothing in this training prevents people going out into the broad sea of individuality afterward according to gift. But the business of the shipping yards is to prepare the crafts with keel and sail to best plow the unknown waters!"

He did not use just those words, but he had this principle in mind when he spoke. And he was right. It is the mixture of or understanding of the relations of technical training and artistic impulse which gives to all art teaching its difficulty—and its danger. One cannot flourish without the other, and there is no need that one kill the other.

Among those who visited the tomb of Lafayette this year on Decoration Day were ex-President Harrison, Mr. Porter, Mr. Vignaud and M. Bartholdi. It is all right and proper that Lafayette's tomb and his memory should be honored. But when it is asserted, as did a French officer recently, that the States would never have gained their independence without him, that puts a chip on a Yankee's shoulder which is not of the old block.

Rosa Bonheur's death is the sad event of opening June. One of the most veritably interesting vocal concerts of this season was that given by the Italian Baldelli, the famous baritone of the Madrid Opera House, who has come to settle in Paris.

M. Baldelli, in his concert, showed himself to be more than a singer. He is a consummate artist, with all the requisites of expression, gesture and pantomime so necessary to put life and vitality into words. His voice has a peculiar something in itself aside from his marvelous dexterity in its use. He is a thorough representative of a beautiful art almost never seen or heard—beautiful singing. He held his audience enthralled through a charming program, richly supplemented with encores.

In a school of pantomime M. Baldelli would be invaluable to American pupils. His teaching could not fail to impress them with the lacks of ordinary vocalization. The American, Miss Lydia Eustis, and French artists were likewise on the program. The audience was one of the most elegant of the season.

Mlle. Marcella Prega, the sympathetic Marguerite of the "Damnation of Faust," has returned from Paris to Budapest, at the close of a long and highly successful tournee

through Europe. She expresses herself enthusiastically in regard to the Queen (Carmen Sylva), whose grace, talent and rare graciousness quite won her heart. During eight days' sojourn the charming singer was constantly at court, where the Queen personally accompanied the singing, even on the occasion of a concert given. Mlle. Prega was made the recipient of the medal of the order of Bene herent, given only to artists. When the Queen declaims her poetry she is accompanied by the harp. At Moscow Mlle. Prega had also a most happy and profitable visit.

Miss Angela Anderson, an American pianist, pupil of M. Stojowski, gave her first concert last evening at Salle Erard. The young lady has many excellent qualities as a pianist, in the first place, that of interesting her audience. Her playing is sure, warm, sincere, and shows the effect of careful and artistic instruction. Beethoven's Sonata, No. 26; Chopin's Valse and Impromptu, Mozart's Sonata in G and a Reverie from the pen of her teacher, called forth most enthusiastic applause. Miss Anderson's manner is pleasing, and her timidity did not make itself felt. Miss Minnie Tracey and M. Ladeslas Gorski added to the pleasure of the performance. Rarely, if ever, did Miss Tracey do herself such justice and create so much enthusiasm as on this occasion. She grows more in her art than any of the singers.

When executants are offered flowers why do they not leave them on the stage during the rest of the performance? What is the object in carrying them off? Taking them up and off is always awkward and clumsy. Being hauled off by somebody else seems stupid. The gestures of despair over their size are mincing and affected, and bringing them back to bow has a still worse effect. Why not leave them on or about the piano, the most natural, pretty and gracious thing to do? Nobody would eat them.

Mlle. Marguerite Martini, of the Opéra Comique, although established as a professor in Paris, is singing this year in the Theatre Lyrique, at the Renaissance Theatre, and winning laurels of appreciation for herself by so doing. After playing in "Oberon" last month, she has just created the leading role in the "Duc de Terrare," an opera written by M. Georges Marty, one of the orchestra chiefs of the Grand Opera House. Her singing and acting and the grace and beauty of her appearance played the largest part in the share of success which came to the young composer. M. Cossira played the dual role. The plot is a sort of Francesca da Rimini affair.

Before her departure for London Mme. Emma Nevada was applauded at the Figaro Five O'Clock. A grand charity concert, given at the Hotel Continental, was also the scene of another of this charming artist's successes. In London the family have taken Lady Low's home in Kensington.

Mme. Abel Ram closed the interesting series of soirées of this season by a most enjoyable and ambitious program. A new vocal star, Mlle. Ganconnetti, made quite a sensation by her peculiarly dramatic manner of reading songs. A Madame Collier gave songs of composers who were present and accompanied.

Mme. Gabrielle Ferrari's closing concert of the season drew an immense and most distinguished audience. The talents of this very clever musician were once more exposed by a program consisting almost wholly of her works. Various prominent artists interpreted them. A Pavane and Menuet were played and danced for the first time. It is needless to speak of the applause and success of the soirée.

The Ten Hare concert, by M. Jean and Mlle. Ten Hare, was likewise highly enjoyed. M. Ten Hare is one of the favorite pupils of Ysaye. A second concert was given later by request. These young people have much talent and merit the success they are having.

From the Figaro:

"Mlle. Marthe Girod, la brillante pianiste dont nous suivons les succès avec le plus vif intérêt, a remporté samedi dernier, Salle Erard, un nouveau triomphe. Respectueuse des traditions dans les œuvres classiques, dans les œuvres modernes, Mlle. Girod déploie une verve, une personnalité des plus intéressantes. Les ovations qui saluèrent Mlle. Girod prouvent que, dès à présent, elle occupe une des premières places dans l'art pianistique moderne."

Mlle. Gertrude Sylva was one of the stars at Madame Laborde's concert last evening. In duo and solo work



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not only her remarkably high light soprano voice and facility, but her expressive and natural manner, were greatly admired.

On Friday M. Henry Dauvres gives his concert.

Boston Music Notes.

Boston, June 24, 1890

MRS. L. P. MORRILL, one of the best known vocal teachers in this city, will remove to New York September 1. Mrs. Morrill has taken a handsome suite of apartments in the Chelsea, West Twenty-third street, where her studio will be located. The studio is a very large room, fitted up most artistically, with living rooms communicating. The Chelsea is centrally located in a most advantageous part of the city for professional work. A number of Mrs. Morrill's pupils from out of town cities have expressed their satisfaction at the change she is about to make and will follow her to New York. She will not entirely give up her work in this city, but will devote one day of the week to pupils here, that day probably being Saturday. That the day will be a busy one is quite assured already. Mrs. Morrill's many friends and acquaintances in New York have urged this change upon her for some time, but it was not until this spring that the plan finally matured.

Mme. Gertrude Franklin-Salisbury will not have a summer class this season, but will close her studio from July 1 to September 1. She had so many applications from teachers desiring lessons that had she accepted them she would have been obliged to teach all day all summer.

In the *Choir Journal* for June 20 Walter Gould has set the 150th Psalm to music, and there is a response, "Hear Us, O Father," by Franz Holz.

Of Miss Davis, who sang at a recital in Mr. Hill's music room at Haverhill, the *Gazette* has the following to say:

"Miss Davis, a pupil of Mrs. Franklin-Salisbury, of Boston, has a light soprano voice of lovely quality, and gave great pleasure by her rendition of 'Polly Willis' and 'Rose' songs, while her singing of 'Matinata' was applauded to such an extent that she was obliged to repeat it." The program was as follows:

Chromatic Fantaisie.....	Bach
Polly Willis.....	Mrs. Batchelder.
Gondoliera.....	Miss Mabel Davis.
Mazurka.....	Liszt
Scherzo in B flat minor.....	Karganoff
Trio Rose Songs.....	Mrs. Batchelder.
Spring.....	Miss Gaynor
Berceuse.....	Miss Davis.
Polka Noble.....	Gounod
Absence.....	Klein
Matinata.....	Mrs. Batchelder.
Air de Ballet.....	Joseffy
	Little
	Tosti
	Miss Davis.
	Moszkowski
	Mrs. Batchelder.

Miss Laura Wicks gave a pupils' musicale at her residence on Greenwich avenue, Greenwich, Conn., June 17. Another musicale was given by Miss Wicks on the 24th.

A class meeting of the pupils of F. H. Cramm in oratory, dramatic action, piano and singing was given in Concord, N. H., in the drawing rooms of Mrs. Gilmour.

A piano recital was given by the pupils of Miss Agnes S. Golson, at her home, 44 Johnson street, Lynn, Mass. The pupils were assisted by Miss Florence Redman, one of Mrs. Louise Bruce Brook's advanced pupils.

The recitals given by the pupils of Mr. Hamilton and Professor Hastings Monday evening in Orion Hall, Woonsocket, R. I., was well attended.

A recital was given at the house of Miss Jennie Blaney.

on Hollywood street, Worcester, Mass., Wednesday evening by her pupils.

Miss Florence G. Clark, of Poquonock, Conn., gave a song recital, assisted by her teacher, Prof. Alfred Barrington, of Hartford.

Frank J. Benedict, the organist of the Fourth Church, Hartford, Conn., gave an organ recital, assisted by Mrs. Hettie Bradley-Kelly, who sang Gounod's "Jerusalem."

Miss Gladys Keeney, of Rockville, Conn., will give a recital in the Union Church June 26.

An organ recital will be given by William Woods Chandler, assisted by Elbert Couch, of Hartford, at Prospect M. E. Church, Bristol, Conn.

The fifth summer session of the American Music Training School will be held in Marblehead Academy, Marblehead, Mass., July 11 to July 28 inclusive. The faculty includes Prof. Frederick Zuchtmann, author of the "American Music System"; Edward Futterer, B. M., director of music, public schools, city of Albany, N. Y.; Miss Elizabeth D. Perry, supervisor of music, State Normal School, Fitchburg, Mass.; Miss Isabella A. Holland, of Boston, supervisor of music, Clinton, Mass.; Mrs. Louise K. Mills, supervisor of physical culture and music, Canisio, N. H.; John F. Ahern, supervisor of music, public schools, city of Chicopee, Mass.; William D. Monnier, supervisor of music, Hartford, Conn.

A musicale was given at the Prescott Piano Company's manufactory, Concord, N. H., by the pupils of Miss Ada M. Aspinwall. Miss Florence Brown, soprano, assisted.

Pupils of Miss Sadie I. Johnson, assisted by Miss Helen Agnes Boynton, violinist, and Miss Alice Hamilton Patch, contralto, will give a piano recital at the Prescott piano factory warerooms June 20.

The more advanced piano pupils of Miss Louise Schadee gave a recital in Northampton, Mass.

An appreciative audience enjoyed the concert at the Baptist Church, Belfast, Me., given as a testimonial to Emery F. White, one of Belfast's leading tenor soloists. The best musical talent in the city participated, assisted by Dion W. Kennedy, of Burlington, Vt.

A recital was held in Music Hall, Fall River, Mass., by the pupils of Miss Martha E. Bennett. Many compliments were received by Miss Bennett for the excellent work accomplished by the pupils under her instruction.

The pupils of Mrs. May Sleeper-Ruggles gave a musical recital at her studio, 8 Tirrell street, Worcester, Mass. The selections were of a high class of music. Miss Ruth E. Nelson was accompanist. The pupils who sang were the Misses Emily Bullard, May C. Bascom, Helen King Nellie Sargent, Agnes F. Smith, Helen E. Perry, Gertrude, Babb, Imogene Whitney and Grace G. Allen; Mrs. H. W. Cobb and Mrs. M. T. McGrath, and Messrs. Willis O. Putnam and Charles E. Heath. Another and closing recital will be given by other pupils of Mrs. Ruggles.

The Cecilia Club, of Pittsfield, Mass., is under the direction of Miss Lizzie U. Smith.

A MUSICAL EVENING.

The advanced pupils in Worcester of William A. Howland, the vocal teacher, gave a musical evening at his studio June 12. Out of the eleven who took part nine have church positions, and they all acquitted themselves to the credit of their teacher.

PROGRAM.

Duet, Estudiantina.....	Lacome
Bass solo, Der Schönte Engel.....	Mrs. Jones and Miss Tilton.
Soprano solo, A Song of Sunshine.....	Graben-Hoffman
Trio, Early Spring.....	I. I. Lawrence.
	A. Thomas
	Miss Mitchell.
	Wekerlin
	Miss Gunnison, Miss E. R. Mitchell and Mrs. Dana J. Pratt.

Soprano solo, The Loreley.....Liszt
Mrs. Frances Whitney Jones.
Tenor solo, Good Night, My Dearest.....Coefrie
H. A. Cook.

Soprano solos—
Salve, O Biondina.....Gastaldoni
Thy Beaming Eyes.....MacDowell
Miss Luella Gunnison.
Baritone solo, The Highwayman's Song.....Woodman
Herbert Midgeley.

Soprano solos—
Pastorale.....Bizet
Spring's Awakening.....Hawley
Miss Ruth Stone.

Contralto solo, My Heart at Thy Dear Voice (from Samson and Delilah).....Saint-Saëns
Miss A. L. Tilton.

Bass solo, My Native Land.....Mattei
Milton C. Snyder.

Soprano solos—
Matinata.....Tosti
The Lass with the Delicate Air (1710).....Dr. Arne
Miss E. R. Mitchell.

Quartets—
A Spring Song.....Pinsuti
Good Night (Martha).....Flotow
Miss Stone, Miss Tilton, Mr. Cook and Mr. Midgeley.
Miss Edith V. Ellsbree, accompanist.

The piano pupils of Miss Helen Furness gave a recital June 22, at her studio, on Massachusetts avenue, Arlington. Selections from Nevin, Foote, Chopin, Moszkowski and MacDowell were contributed by Mrs. J. H. Pierce, the Misses Bond, Cate, Rollins and Mr. Bagley. Miss Furness was assisted by J. Carton Shelvie, baritone, who sang Massenet's "Vision Fugitive," Graben-Hoffmann's "Der Schöuste Engel" and "Love's Dreaming," by Spence. His singing was most enjoyable. Ralph Furness gave several violin solos.

Parodi's "John the Baptist."

PARODI'S "John the Baptist" was to have had its first production at Genoa, Italy, June 10, the following being the program:

TEATRO CARLO FELICE, GENOA.

Saturday, June 10, 1890.

JOANNES BAPTISTA.

Oratorio in Four Parts, by Lorenzo Parodi.

Nativitas.

Joannes in Deserto.

Christi Baptisma.

Martyrdom.

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Jesus.....	Salvatori Vinci
Historicus.....	Roberto Bonisini
Joannes.....	Medes Busi
Gabriel.....	Herodias.....
Chorus, one hundred; boys, twenty; orchestra, eighty.	
Director—Ulisse Trovati. Chorus Director—Luigi Franciscolo.	
Master of Boys—G. B. Rubini.	
N. B.—In the orchestra will be used for the first time in Italy the "Celesta Mustel" (represented solely by the house of Tedeschi, at Milan, the Steinway agents).	

Albert Wallerstedt will go to London July 1 to fill an engagement with the Hopper Opera Company, and afterward will continue his studies with his former teacher, Vittorio Carpi, in Milan.

Thuel Burnham, writes his manager, Charles L. Young, that his recent successes in the Northwest were gratifying; that he is resting during the summer and will be in good condition for the fall campaign.

Achille Alberti appeared in Philadelphia last Monday night and scored a decided hit. Mme. Helène Noldi, his wife, will leave New York for Mexico early in July. She has been engaged for a season of opera in the City of Mexico.

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WHAT CONSTITUTES GOOD MUSIC?

BY MARTIN A. GEMUNDER.

The following pages are based on a paper written in the year of 1887. In order to avoid any arguments on collateral questions I have, wherever possible, used the words of recognized authorities, rather than my own M. A. G.

Strange all this difference should be
'Twixt tweedledum and tweedledee.

CHAPTER I.

Reader, did you ever fix your affections upon a popular tune, as, for example, "Comrades," and then have your enthusiasm suddenly reduced a few points on being informed by some musical friend that it was "trash"? Did you ever whistle or hum, and to your own very great satisfaction, tunes or parts of tunes, as "When the Swallows Homeward Fly," "How Can I Leave Thee!" or "Ye Merry Birds," and subsequently discover with shame and humiliation that "such composers as Abt, Proch, Kücken, Reissiger, Speier, Gumbert, &c., endowed their Lieder with commonplace, sentimental, bourgeois expression," and which "fill their place in the portfolios of the fashionable drawing room singer, who does not find or possess feeling or tones sufficient to carry out a deep, ideal, poetical expression"? Did you ever have a sneaking sort of liking for "The M——n's P——r," which you dared not let come to the surface. Did you ever read in the biographies of celebrated composers of the sublime, "entrancing," "ennobling" and "bewitching" qualities possessed by some of the compositions of these masters, and later find out upon an actual hearing of these very works that they only wearied you? Did you ever read reviews like the following, which is from the pen of a well-known critic?

"The next class of piano disparagers, a very large one, contains the thronging army of Philistines, those worthy, but impervious, citizens who, because they possess, in common with all savages, the capacity to be agreeably excited by certain kinds of sound, at once assume that their opinion on the rarest products of the human soul, such as the symphonies of Beethoven, the operas of Wagner and the fugues of Bach, is of enough value to be uttered. These are they who, when they meet a musician, always open up the conversation thus: 'I do not know anything about music, but I know what pleases me, and as for that man you had belaboring the piano,' &c. As to his knowing what pleases him, it may be suggested that a similar faculty is possessed by the dog. It is sometimes urged, with a certain degree of force, that these people hold the purse strings, and as they pay for the concerts their tastes ought to weigh something in the selection of programs. This would be just were music nothing but merchandise, but those who know art as a higher life and believe in its esoteric significance should beware how far they cater to the average taste."

In short, did you ever feel as though you ought to blush for your low taste in music and conclude that there was something wrong or incomplete in your make-up, and that good music was not for such as you? If so, then the following pages may bring some consolation.

One of the most noticeable traits in the character of human beings is a strong and lasting love for musical tones. It is everywhere to be met with, in youth and old age and from garret to palace. Let a brass band, a street piano, strolling fiddlers or singers enter a street, and up will go the windows to accommodate eager listeners. Crowds will block a pavement and there will be everywhere a brief suspension of pursuits. Delight is so unfeigned and contentment so evident that "Ah!" exclaims the expert, "if these crude attempts at music are so powerful as to hold within their influence so many busy workers

and cause them to forget all cares and duties, great, indeed, must be the outcome if the more refined and higher artistic productions are placed before them." So in place of the little German band, the out of tune piano and the curbstome virtuosi we have offered the public the "best" of music by the best of artists on the best of instruments. Alas! unnatural as it may seem, these well meant deeds are doomed to disappointment. By far the largest number of people are never attracted by these advantages, and those who do attend with any degree of regularity bear but a very small proportion to those who patronize the drama, a circus or a negro minstrel show. Concerts are and remain notoriously unpopular. Newspaper jokes like the following are not at all uncommon and are worth a second thought:

A BLASTED REPUTATION.

Lawyer—You say you know the plaintiff in the case?

Witness—I know him well.

Lawyer—And that you would not believe him under oath?

Witness—I certainly would not.

Lawyer—What reason have you for that statement?

Witness—The best in the world.

Lawyer—Will you kindly state it to the court?

Witness—Well, I met him the other afternoon, just as he was coming with his daughter from the symphony concert, and he said that he had had a good time.

—Jester.

After all, when one thinks it over, it does seem strange that with all the inborn love for music that exists in mankind at large there is so comparatively little in common between the masses and our artists. Out of every one hundred persons who attend a concert, and especially in localities outside of our largest cities, it will be quite safe to state that about twenty will have a fair appreciation of the artist's aims. Thirty will be in a manner entertained and the balance will belong to a class that go either because it is considered evidence of culture or out of curiosity. They go to this or that concert as they would go to a dime museum—that is, once but never twice to the same company. They have heard or seen the artist, and that in their estimation is quite enough. But as to there being any sympathy between the two is hardly probable. The question arises: "Why is it that that music which is generally held and conceded to be the best has so comparatively a small hold upon the affections of the masses? Why is it that so many persons, who are unquestionably musical, who have a love for melody, a sense of rhythm and an ear for pitch, are nevertheless repelled rather than attracted by that music which is presented to them on the recommendation of our highest authorities?" The answer is to be found in what I believe to be the current misapplication of the terms "good," "better" and "best" in speaking of musical productions. This it is hoped to make clear in after pages.

Absolute necessity has long ago brought to light what may, with reasonable certainty, be deemed to be the determining attributes of good food, good clothing, good medicine and good almost everything else; but as a fair degree of mental and physical comfort may be maintained without indulging in matters of art at all, no pressing cause apparently exists for troubling oneself by indulging in a controversy, so that misty ideas as to what phases of art are to be courted are allowed to pass unchallenged. If such works as are prized and proffered by an expert fail to appeal to some of us as they do to him, we without further thought accept his opinions, modestly attribute this failure to appreciate to some defect in ourselves, and laboring under the impression that we are unfit subjects, there arises in us the tendency to ignore art altogether, and pass on to other and inferior means for gratification. This means a material loss.

In the department of music, as in all other departments of life's activity in which superior talents and opportunities enable some to vastly outstrip others, there is manifest a strong inclination on the part of the less fortunate for restraining the promptings of self in deference to the desires and opinions of the more advanced, and often to

such an extent as to be instrumental in shading true statements. Who has not been one of a concert party and failed to observe the timidity, reservation and often insincerity with which views are expressed by the novice on even so simple questions as: "What do you think of it?" "How did you like it?" when one of the party happens to be an expert? The guarded and oftentimes untruthful replies that follow, coming as they do from a class that forms the large majority of our music loving public, instead of being of little or no consequence, as might be supposed, do in fact, as will be shown, establish and maintain a condition of affairs that has an immense and unhealthy bearing upon art progress. It yields the field to, and permits the monopolizing of the activities of our best artists and musicians in the dissemination of a kind of art that is growing and developing with very little regard to and almost entirely apart from, the needs and sympathies of the people. It tends to breed a musical aristocracy saturated with dogmatic and intolerant creeds, setting up its own conceptions of good and bad as a *sine qua non*, and urging its dicta with a confidence that closely approaches arrogance.

CHAPTER II.

Among Schumann's rules and maxims for young musicians are to be found the following:

"You should never play bad compositions, and never listen to them when not absolutely forced to do so. You should not aid in the circulation of bad compositions, but, on the contrary, in their suppression and with all your powers."

These rules, which at first reading may seem to contain wisdom, will, I believe, upon a closer examination prove to be trite, unsatisfactory and of little practical value, that is without a supplement. The young musician might reply, and aptly too: "Your rules which urge upon us the necessity of suppressing the bad tell us nothing new. Such advice we receive either directly or indirectly almost daily. A much greater service could be rendered us by clear answers to the following questions: 1. What are the characteristics of bad compositions, or, more broadly speaking, by what traits is good music to be distinguished from bad? 2. Who is to be the judge as to whether this or that composition, this or that music is good or bad?"

Upon these points, however, Schumann, as well as most others, is silent, in so far at least as direct and precise answers are concerned. Ask the first musician you may chance to meet, "What music is good music?" and the chances are many to one that he will make some statement in which the names of Mozart, Beethoven, Wagner, &c., will figure; or he will give you a description in detail of the kind of music which fills his ideal and to which he attaches the label of "good." All of which is about as satisfactory as the reply of the pupil, who, being asked, "What are carnivorous animals?" said: "Wolves and dogs are carnivorous animals." Berlioz's statement "that whatever produce a good effect is good, and that whatever produces a bad one is bad; and that the authority of a hundred old men, even if they were each one hundred and twenty years old, cannot make ugly that which is beautiful, nor lovely that which is hideous," is equally unsatisfactory, as it still leaves the two important questions, namely: What constitutes a good or bad effect? and Who is to be the judge? unanswered.

If one desires to inform himself concerning problems in mathematics, chemistry or physics, he naturally consults the experts in these branches of learning; but anyone who expects to receive satisfactory standards for testing the qualities of music from the works of recognized authorities, in this line will find anything but an easy task before him. He will find rhetorical outbursts and high-flown language in abundance. He will find long and learned dissertations on the exact nature of the beautiful. He will find much written as to whether the words of an opera should be subordinated to the music or the converse hold

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good. Whether vocal or instrumental music presents the higher form. Whether the various departments of the fine arts are complete in themselves, or whether they are to be held as more or less interdependent. All of this and much more will the student find; but little will he discover that will definitely guide him in determining the direction in which he should allow his taste to develop, or to equip him for properly acting on Schumann's advice in everyday life.

Among great musicians themselves there is a woeful lack of unanimity of opinion when the works of this or that composer are under consideration. Meyerbeer, for example, is by Schumann and others severely criticised and classed as a charlatan. Wagner states: "I am on a pleasant footing with Meyerbeer, and have every reason to value him as a kind and amiable man. But if I attempt to express all that is repellant in the incoherency and empty striving after outward effect in the operatic music of the day I arrive at the conception, 'Meyerbeer.'" On the other hand, Rubinstein says (1) "This composer is overvalued in France, and in German undervalued by earnest critics. He has indeed many sins on his artist conscience; sickly vanity, longing for immediate success, want of strict self-criticism, pandering to the bad taste of an unmusical public, gloss in musical characteristic—but he has two very great qualities: Theatre-blood, highly distinguished orchestral treatment, a highly artistic handling of the massive, powerful dramatic situation, virtuosi technic, &c. Many musicians who abuse him would no doubt be very glad if they were able to imitate him. 'Robert der Teufel,' 'Der Prophet,' and especially 'Die Hugenotten,' are, at any rate, opera compositions of the first rank!"

Schumann in turn found little favor with Mendelssohn; and Wagner declares: "Schumann's peculiar treatment of the pianoforte grates on my ear; there is too much blur; you cannot produce his pieces unless it be *mit obligatem pedal*. What a relief to hear a sonata of Beethoven." Of Chopin says one writer (2): "Criticisms culled from contemporary newspaper notices and other sources emphasize the fact that the Germans were at that time blind to the transcendent merits of Chopin's genius. The professional critics, after their usual manner, found fault with the very things which we to-day admire most in him." Chopin himself wrote that: "The connoisseurs could not exactly make out whether my compositions really were good or only seemed so." Moscheles while admitting certain of Chopin's good qualities expressed dislike for what he termed his "harsh, inartistic, incomprehensible modulations," which often appeared "artificial and forced."

Field denominated Chopin's "A talent of the sick chamber." Mendelssohn in a letter to Moscheles complained that "A book of mazurkas by Chopin, and a few new pieces of his are hard to stand." Against these ideas we might again place Rubinstein. In his "A Conversation on Music," he writes: "But the piano-bard, the piano-rhapsodist, the piano-mind, the piano-soul is Chopin. Whether the spirit of this instrument breathed upon him or he upon it; how he wrote for it I do not know; but only an entire going over of one into the other could call such compositions into life. Tragic, romantic, lyric, heroic, dramatic, fantastic, soulful, sweet, dreamy, brilliant, grand, simple; all possible expressions are found in his compositions, and all are sung by him upon this instrument." In justification of this praise he cites many of Chopin's compositions, concluding with "—and added to all of these, 'last, but not least,' his *Mazurkas*!" [Italics ours.]

Beethoven and Schubert, although contemporaries and even residents of the same city, had little or nothing to do with one another. Händel depreciated Gluck, Rossini hated Weber, Spohr thought the finale to Beethoven's Fifth Symphony vulgar, and called the great tune of the Ninth a "Gassenmelodie (3)!" Beethoven said of Weber that he began to learn too late, and only attained the art of pleasing.

With the advent of Richard Wagner came also another fierce battle of the standards, or lack of standards. The historian Prof. Emil Naumann places this composer in

the class of "talents," to which classification his translator, Ferdinand Praeger, takes vigorous exception in these words: "The whole life and experience of the translator (F. P.) have led him to an estimate of Wagner in direct conflict with that of Professor Naumann. To the translator Wagner represents the climax of six great geniuses. The whole of their efforts find their completion in him. It is Wagner who makes the tonal art a language, understood by all; his music is as if the tongue of the art were loosened, where before it was but lisping speech. To class Wagner with the 'Talents' is an absolutely false judgment; he is a genius of the first order." Schumann does not seem to agree with him, for he says Wagner's music, "apart from the performance (drama) is simply amateurish, void of contents, and disagreeable; and it is a sad proof of corrupt taste that, in the face of the many dramatic masterworks which Germany has produced, some persons have the presumption to belittle these in favor of Wagner." In a letter to Mendelssohn he wrote: "The aristocracy is still in raptures over him on account of his 'Rienzi,' but in reality he cannot conceive or write four consecutive bars of good or even correct music." Moritz Hauptmann, in a letter to Spohr, pronounced the overture to "Tannhäuser" "quite atrocious, incredibly awkward, long and tedious." He repeated also a well-known remark that Wagner was a greater poet than Beethoven and a greater composer than Goethe. Spohr, however, thought otherwise. He concluded "that among composers for the stage pro tem, Wagner is the most gifted."

Liszt likewise upheld Wagner. "I am," he wrote, "with Wagner all day long—his Nibelungen music is a glorious new world which I have long wished to know. * * * 'The Ring of the Nibelungen' rises above and dominates our entire art epoch as Mont Blanc dominates the surrounding mountains." Hullah states (4): "I find in the pieces of which 'Tannhäuser' is composed an entire absence of musical construction and coherence; little melody, and that of a most unoriginal and *mesquin* kind; and harmony chiefly remarkable for its restless purposeless and seemingly helpless modulation. * * * Of this drama 'Lohengrin' presented in music we are constrained to say, that, in spite of a power of realizing to himself dramatic situation, in which perhaps Wagner is unprecedented; in spite of individual passages, here of energy, there of sweetness; in spite of orchestral effects as astonishing for their beauty as for their freshness and variety, we find 'Lohengrin'—dull. It will attract for a time. The curiosity raised in respect to it makes it natural and to be desired that it should do so. But that works after the manner of 'Lohengrin,' which, accepting the word 'music' in the sense for some centuries past given to it, may be described as operas without music, should take any permanent hold on the human soul, is to us simply inconceivable."

Rubinstein, who was so loyal to Chopin and Meyerbeer, fails as a defender here. He lists him among the "interesting." "Highly interesting, very valuable, but beautiful or great, deep or high in a specific musical sense he is not. * * * The orchestra in his operas is too much of a good thing; it lessens the interest in the vocal part. * * * Some of his works are indeed worthy of respect ('Lohengrin,' 'Meistersinger' and the 'Faust Overture' I like best among them), but the principle, the reflected pretensions in his creations disgust me with them in general. * * * His orchestra is indeed new and imposing, but not seldom monotonous in the means of effect or in the unimpassioned parts; often trying to the nerves in the soft instrumentation as well as in the energetic powerful parts—wanting in economy and variety of shading, because Wagner (as today, in fact, all do) paints (musically) from beginning to end of his works with all the colors at his command. Thus he is no doubt a highly interesting appearance in music, but in comparison with the great ones of the past, merely specifically musical for me, and of a very questionable art!" The critic of the *Sunday Times* (London) disposed of Wagner very confidently. "Scarcely the most ordinary ballad writer," says he, "but would shame him in the creation of melody, and no English harmonist of more than one year's growth could be found sufficiently without ears and understanding to pen such vile things," &c.

(4) "History of Modern Music."

From such widely divergent opinions as these certainly nothing is to be learned. They furnish no standard for testing the merit of any work. These opinions, though promulgated after the ex-cathedra style, have in reality no other foundation than that of personal like and dislike; and therefore must not be taken, one way or the other, as necessarily correct.

In the absence of assistance from the above sources, to what music, then, are we to apply the terms "good" and "bad?" A correct answer to this question we will now endeavor to find.

(To be continued.)

Signor Alberti Married.

PHILADELPHIA, Pa., June 21.—Signor Achille Alberti, the baritone of the Hinrichs Opera Company, was quietly married yesterday afternoon to Miss Helen R. Ulrich, of Chicago, a singer who is professionally known as Helene Noldi. The ceremony was performed by Magistrate Keenan, at his office, in Fifth street. Signor Alberti was brought to this country several years ago by Colonel Mapleson, and last season he and his bride were members of the Scalchi Concert Company.

Mrs. Alberti is a daughter of B. A. Ulrich, a Chicago real estate operator, who, it is understood, did not favor this match.

A few months ago a letter was published in this country purporting to be written by Anna Orlandi Alberti, who claimed to be Signor Alberti's wife, and accused him of deserting her and her children in order to marry a Chicago woman. When this letter was called to Signor Alberti's attention to-night he declared emphatically that Anna Orlandi was not his wife. "I was married to Adele Valboneze in 1882, in Romagna, Italy. We soon separated on account of incompatibility of temper, but we were never divorced. She died last September, and I was then free to marry whom I pleased, but I never made Anna Orlandi my wife." —Herald.

A Mariner Pupil.

Wilbur Sanford Blakeslee, a promising piano student of Frederic Mariner, of the Virgil Piano School, New York, played at the graduation exercises of the Passaic High School, held in the Methodist Church, Passaic, N. J., Friday evening, July 22. As a member of the class of '99, Mr. Blakeslee contributed three numbers as his share of the program. A Toccata, by Paradies, and two original compositions, "Fancies," served to display his ability.

His performance was characterized by a good stage presence, excellent tone, and a clearness of finger action, particularly associated with pupils trained by the Virgil method, under Mr. Mariner. Mr. Blakeslee will no doubt be heard next season in many of the recitals given by the Virgil Piano School.

Some More Americans.

Young Gertrude Bigelow, of California, who is studying in Berlin under Scharwenka, informs us that at a recent concert there by the Scharwenka Conservatory, another young American, Fred. Beerman, created great enthusiasm by his performance of Rubinstein's D Minor Concerto. Miss Bigelow herself is working on the new Scharwenka Concerto, op. 80.

On Sunday, June 18, Heinrich Meyn sang two solos at the Congregational Church, Greenwich, Conn. He and Miss Marguerite Hall are guests of Frank Hastings, at Indian Harbor. They are also being entertained by E. C. Benedict, at whose house Mr. and Mrs. Grover Cleveland and Mrs. John G. Carlisle, wife of the ex-Secretary of the Treasury, are staying. The whole party went to New York on the Oneida.

J. Harry Wheeler will leave New York for Chautauqua this week. This will be his thirteenth season as director of the vocal department at the Chautauqua Summer School of Music. He will return to New York September 1.

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CHICAGO OFFICE THE MUSICAL COURIER,
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LOYALTY and love are not always blind, and, however loyal and affectionate one may be to the musical life and the musicians of this city, one cannot overlook the fact that in comparison to some other cities we make a miserable showing. So far as regards our women's choruses, we are woefully behind St. Louis, for instance.

To hear the work done by the different choral societies of St. Louis, as was remarked before in these columns, was enough to make Chicago musical women hide their heads in shame in respect of their choral singing. There was an opportunity for the Amateur Club to accomplish something in this way, and to have engaged such an artist and authority as Neidlinger, who is one of the biggest acquisitions this city has had for years past. But the Amateur Club is influenced by other causes, and although there was a meeting to arrange a chorus and the name of Neidlinger was suggested, the decision is still pending.

A member gave it as her opinion that some of the club members were opposed to Neidlinger, as he knew too much about the voice, and would promptly discard some of the hitherto "best" singers of the club. His clubs in the Eastern cities were famous for the excellent results obtained, but it is known he is opposed to bad tone production, and might view with some disfavor the amalgamation of good and bad tone production. There is a quantity of the latter in Chicago. The member may be wrong in regard to the reason for the opposition to Mr. Neidlinger; it is only fair to say that this opposition is with but two or three people, who are influenced by certain combative elements, but the fact remains that the Amateur Club cannot well find a man so ably qualified to direct a woman's chorus as W. H. Neidlinger. He is not only a splendid choral conductor, but a teacher and a composer, whose name is known wherever music is recognized.

It seems only a few days ago since I was congratulating Mrs. George Benedict Carpenter upon her almost phenomenal success in the management of artists, and yet how much has happened in a short time to completely alter and change her lifework. I know of nothing more sad and wholly heartbreaking than the reasons which have induced this much gifted woman to retire from the business which she built up from absolutely nothing to a prosperous condition. And it came as a shock to us all when we heard that Mrs. Carpenter's idolized daughter, Mrs. Cushing, had succumbed, after a short illness, leaving a week old baby who also died within a few days. The sympathy of all has been extended to Mrs. Carpenter, but her many friends, knowing her strong mother love, will scarcely feel surprised that she finds herself unable to longer attend to business. I give this explanation because it has been frequently asked of me the reason for Mrs. Carpenter's retirement.

Personal griefs, like personal joys, are hers, but I begged her permission to be allowed to make public the causes

which had led to her abandoning a business which, contrary to all expectation, has proven remunerative and productive of much good.

Mrs. Carpenter's success has been quite remarkable, and has far exceeded anticipations, the business which it was surmised would prove only a small local work having broadened out until Mrs. Carpenter's name is known all over the country. And here I may state that Mrs. Carpenter has desired THE MUSICAL COURIER to extend to the societies, artists and managers who have shown her such marked courtesy and patronage her sincere thanks and heartfelt appreciation of their many kindnesses, as well as for the confidence which they reposed in her.

As many of the contracts of the artists who are under her management do not expire until September, Mrs. Carpenter has felt it her duty to keep at her work until the last contract is fulfilled. Some weeks ago she sent out preliminary announcements; she has still several contracts to close, but her retirement, about October 1, will be permanent. She will positively leave the managerial field, which she has so honorably occupied, it being her positive intention never to return to the business.

It is all the more regrettable when one thinks of the large area she has covered since she first commenced her management of artists. Besides the various prominent clubs throughout the country (and it is strange that these should be mainly the larger choral and orchestral clubs, the amateur musical clubs being in the minority), Mrs. Carpenter has conducted courses of ten or more entertainments for the Chicago Athletic Club, the Art Institute and the Union League Club, besides innumerable single entertainments for other organizations.

Many of the larger performances for charity have been under the management of Mrs. G. B. Carpenter, including the first production of Bispham's play, "Adelaide," "The Persian Garden," by the New York Quartet, and the Damsch "Te Deum on Dewey Day."

Mrs. George Benedict Carpenter leaves the work she has brought to such a successful close with the affectionate regard of all with whom she has come in contact, and everyone will feel the keenest sympathy for this woman, who laboring so faithfully in the interests of art, is now compelled, from the most grievous of all bereavements, to relinquish work.

An elaborate production of "Erminie" opened the summer season of the Castle Square Opera Company at the Studebaker. The scenic appointments and the staging are really beautiful, the ballroom scene of the second act surpassing any previous production. Immense audiences, completely filling the theatre, have assembled at each performance, and the matinees have been remarkable for the number of people unable to obtain seats. The chorus is excellent; the new conductor, that very experienced musician, Paul Steindorff, has gained some tremendous effects in the way of tone color, the crescendos and pianissimos being

noticeably in advance of any work yet done. Now, considering the chorus has been, since the beginning of the Castle Square Company's engagement, one of the strongest features, when it is said that it is now better than ever you can imagine how very good it is. As for the principals, Reginald Roberts, the young English tenor, is immeasurably in front of the others vocally, and he acts with intelligence, and has excellent facial expression. Mr. Roberts is young to have obtained such an excellent position in lyric opera, and is besides one of the few young men unspoiled by his success. Mr. Stewart did the best work yet, his forte lies evidently in comic opera, where a man has to be really comic, and not serio-comic. Stewart's performance was very clever and was heartily commended. Mr. Moulan and John McWade gave excellent service in their respective parts, while the feminine characters were satisfactorily filled. Miss Millard as Erminie has made many friends here, and is always greeted with great applause.

Miss Quinlan returned to Chicago to take the role of Javotte, while Miss Fairbairn as the Princess gave us the drollest bit of character acting yet seen at the Castle Square Opera.

The season so auspiciously opened is continuing till July 29. Even with the multitudinous open air concerts the English Opera Company at the Studebaker will prove a strong opposition attraction, as the Studebaker is artificially cooled, and is just as satisfactory a place to spend an evening as one could desire.

It is so cool that it is almost ridiculous to see women using fans. I suppose it is force of habit, for it is really unnecessary, and people even who fear to go to the theatre this weather on account of the heat may with safety go to the Studebaker.

Shortly coming to Chicago is Mrs. Florence Hyde Jenckes, of Cleveland, who will open a managerial office with some excellent artists on her list. Chief of these is Mrs. Genevieve Clark Wilson, whose successes of last season were simply phenomenal. Another artist with Mrs. Jenckes is Johanna Hess Burr, whose fame also extends the length and breadth of the country. In addition to these, a charming soprano, Mrs. Ada Markland Sheffield, has decided upon going into the concert field, and has intrusted her engagements into the able hands of the Cleveland manager, whose successes in that city were so great as to decide her in the idea that a larger sphere was required. She, therefore, resolved upon coming to Chicago, where she will open an office on the sixth floor of the Fine Arts' Building.

Mrs. Jenckes has also arranged to manage Miss Edith Evelyn Evans, the young contralto, who is regarded as one of the rising young artists of the West, and also Miss Nellie Sabin Hyde. A London tenor, of whom good accounts are given, will be managed in this country by this new comer to Chicago. Mrs. Jenckes is an energetic clever woman, who has made a success at music and management. With her pleasant personality and tact she should have excellent results from her work.

So Frank King Clark has been engaged for the Apollo Club production of "Samson and Dalilah" in the part of Abimelech. Now for Charles W. Clark as the High Priest. Rumor says something about Jacoby as Dalilah. The Apollo directors are wise in their generation, and have taken kindly to some of the well-meant suggestions in the Chicago columns of THE MUSICAL COURIER. Much indignation was expressed, because I said that Mr. Campiglio, the new manager, was a Frenchman. One of the directors was particularly naive, for, said he, how can you say Campiglio is a foreign influence; he's no Frenchman, he's an Italian. And yet the Apollo prospectus says distinctly Mons. Campiglio. Why not signor, since he is an Italian?

A friend in Milwaukee writes: "A Chicago man is chosen as the conductor of the Arions. Wonder who it is?" It does not require much guessing.

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took place last Tuesday afternoon, when Miss Lucille Stevenson, Miss Louise Blish, and Frantz Proschowsky sang, Mrs. Clara Murray, the celebrated harpist, being the one solo instrumentalist.

The accompaniments were played by Mrs. Eleanor Fisher, Miss Louise Robyn and Franklin Coleman Bush. The performance was well attended, many musicians and newspaper people being present. Miss Lucille Stevenson is a most delightful artist, and sang with artistic finish and refinement some German and English songs. Miss Stevenson has such a reverence for her art that it shows in every phrase, grave or gay; there is the true musicianship always apparent. Clara Murray, the harpist, was in one of her best moods. I think she has the most perfect technic and tone production of any woman harpist I ever heard. She can really sing on her instrument. The harp, usually so out of place except in an orchestra, with Clara Murray obtains an interest which is rarely given to this much abused and neglected instrument. The harp she used was a magnificent instrument. I believe it is of Lyon & Healy manufacture, but whoever the maker it was a perfect specimen.

The other vocal numbers were supplied by Miss Louise Blish, a young artist whose voice will bring her to the front rank of singers. She has style and temperament, and just that round, full ring which makes you undecided whether she is a contralto and not a mezzo. of Franz Proschowsky I have frequently spoken. He sang some Danish songs of which he has made translation with a genuine musical appreciation. Mr. Proschowsky enunciates perfectly, his phrasing is beyond cavil, his voice is excellently placed and his singing shows he is indeed likely to fulfill the splendid prediction which Nordica made for him two years ago. All the accompaniments were artistically played, and the musicale was voted as not only worthy of those that had preceded it, but in some degrees as excelling them all.

Nearly four thousand people assembled at the annual commencement concert which took place in the Auditorium Tuesday evening last. It was truly an immense gathering, and one which the occasion so entirely deserved that it was simply an impossibility not to feel pride in the two Ziegfeld brothers, upon whom, in the absence of their father, who is in Europe for his health, devolved the sole charge and responsibility for this greatest achievement of any organization of a kind similar to the Chicago Musical College. Prizes, medals and diplomas were distributed among 189 pupils of this noted institution, and the scene of the crowded house, the happy graduates and the great audience, so pleased and delighted, would have proved as rarely gratifying to the president, Dr. Ziegfeld, as it did evidently to his able, energetic and so thoroughly competent sons.

It is customary for the musical profession to deride the aspirations of the different music colleges of the city, and the one most caviled at is the Chicago Musical College, and yet I venture to say that at few institutions in the world could such an artistic commencement concert be given as that heard on Tuesday of this week. A young artist remarked to me after attending the performance, "Why, I have been taught to believe it was all advertisement, all good business management, and nothing else; really, all my teachers have told me you can't do any good work in a college, but I simply am amazed at the beautiful work we have heard to-night." This young artist was amazed at what is an ordinary occurrence at the Ziegfeld institution.

She thought that all we read about the work accomplished at the musical college was exaggerated, and that it amounted to no more than mediocrity. Instead of which the program was given by a number of young people who,

in both their vocal and instrumental music numbers, showed that the college can produce artists. Not great artists, possibly, but some young musicians who, given time, must become ornaments to their profession. The program was opened by the Overture from "Mignon" (Thomas), followed by Mohr's Concerto for piano, played by Miss Lillian Priesmeyer, who is a remarkably talented pupil of Walter Knüpfel. I was told she played with much spirit and good technic, showing that her teaching had been careful and refined. The third number was Wienawski's Violin Concerto, played by William Hofman, who has just taken the post-graduate course and received his degree of bachelor of music. Miss Maude Kelley is, in my opinion, the star singer of the college, and had the first vocal number on the program, singing "Elsa's Dream," from "Lohengrin."

This young artist has a big future if she works conscientiously; her voice is beautiful, her appearance very attractive, she is quite young and is already showing remarkable versatility. I have heard her at times sing in a manner worthy of a great artist, and at other times I have listened when she was less careful; but the voice, the glorious voice and good nature were there, and, guided in the right way, Maude Kelley will reach a high place in the musical world. Bernhard Niernman, in the Weber Concertstück made a good impression, while young George Bass gave a splendid performance of Mendelssohn's violin concerto.

Here is a clever young player from whom we expect to hear; his tone and technic are immense, his chords and octave playing being perfectly amazing. Mr. Bass secured an ovation. Miss Clara Levy sang "O, Mio Fernando" quite in the manner of an experienced singer and was much applauded. Somewhat of a strange appearance was young Ralph Wylie, who has decided talent for the violin and plays with the assurance of a violinist twice his age, but he did not satisfy me like some of the others; there is a consciousness and conceit out of keeping with the modesty one expects in a student. Someone has told him evidently that he resembles Ysaye, consequently his hair is worn over the shoulders, and he throws his head back, giving his hair a vigorous shake, and the resemblance is the more striking; only what is natural in the great Belgian master becomes ludicrous in this young imitator. Mr. Wylie should go to a barber.

The concert closed with a masterly performance of a concerto by Arensky, in which George Shapiro (he looks too old to be called "master," and too young to be called as Mr.) showed extraordinary ability. This young player, who is a pupil of Hans Von Schiller, is decidedly the pianist whom one day we shall point to as the famous Shapiro, who received his education at the Chicago Musical College. None of the artists did better work than this young pianist, who, together with temperament, has splendid technic and style.

After the concert the Rev. Dr. Thomas made the awards. Before giving the graduates their medals Mr. Thomas spoke of the influence for good which the college had been to the city, and how the performances of that evening had demonstrated the merit of and the gratitude due to this most excellent of musical institutions.

A prominent visiting artist, who wished to attend the commencement of both the American Conservatory and the Chicago Musical College, asked me why when there were six days in the week it was necessary for both these institutions to select Tuesday? And it is a question worth considering; there are many of us who wished to attend both commencements; but who could not do so because the two affairs clashed. I contented myself going the first half of the night to the American Conservatory, spending

the balance of the evening at the Chicago Musical College concert.

Wednesday night a very instructive recital was given by Anthony Stankowitch, of the Virgil Piano School, at the Auditorium Recital Hall. Mr. Stankowitch was assisted by Miss Anne Hough, Miss Lillian H. Wiley, Miss Flora McGill and Miss Sylvia Singer. All these are pupils of the Virgil School, and their work certainly bears comparison with any accomplished at the older institutions, and speaks volumes for the Clavier system. Miss Wiley, especially, gave evidence of good musicianship and silenced for all time the idea that the Clavier is simply mechanical. Her work was artistic and spontaneous, showing that the method by which she is taught is an aid and help in every way. Her technic was sure, but so, in fact, was that of all the young pianists; they showed precision and intelligent appreciation. Anthony Stankowitch, the musical director of the school, is a brilliant musician, who since his connection with the Virgil School has turned out some very good pianists.

The school has been more than ordinarily successful; the students for the summer term are being booked very rapidly. Country teachers, especially, are coming to take the course, and quite a number are arranging to make weekly trips to attend the Virgil School.

The following are the winners of the medals at the Gottschalk Lyric School:

Teachers' certificate class, Miss Nellie Gilfillan, piano; Miss Alice H. Hammond, vocal; Miss Ella Gilmore, vocal; Miss Ingeborg C. Carlsen, piano; Miss Lottie Boyd, vocal, and Miss Iva Washburn, elocution.

Graduating class, Miss Edith Wagoner, piano. A. G. Cone gold medal, awarded to Miss Ingeborg Sorensen, for excellence in piano, theory and organ; gold medal awarded to Miss Alice H. Hammond, vocal; gold medal awarded to Miss Lottie Boyd, vocal; gold medal awarded to Oscar Rubardt, vocal; silver medal awarded to Miss Ella Gilmore, vocal; gold medal awarded to Miss Edith Wagoner, graduating class, piano; silver medal awarded to Miss Nellie Gilfillan, highest average in teachers' certificate class, piano; silver medal awarded to Miss Grace Whipple Mowry, piano; silver medal awarded to Miss Elizabeth Biddlecom, piano; silver medal awarded to Helen Mendel, highest average, third grade, piano; silver medal awarded to Helen Wheeler, highest average, first grade, piano; gold medal awarded to Miss Iva Washburn, elocution; silver medal awarded to Miss Lileth Storms, elocution; silver medal awarded to Harry Storms, elocution.

The commencement concert of the Gottschalk Lyric School takes place Wednesday.

Central Music Hall was packed at the American Conservatory commencement, and the manager, Mr. Harmon, told me that the seats had been taken several days before, standing room only being available. There is no more solid, reliable institution in the country than John J. Hattstaedt's American Conservatory. He has a splendid faculty, many of whom are noted musicians. The conservatory has turned out pianists and vocalists who are a credit to the profession and whose names now figure on the list of the most promising of the West. The American Conservatory concert of Tuesday brought out a number of young people, who gave a program of uncommon merit.

Commencing with Saint-Saëns' Concerto, the Misses Emma Fuller, Geddings, Holch and Townsend played with much spirit, accompanied by the orchestra, and Frithof Larson, a talented pupil of Mr. Hattstaedt, who always plays remarkably well. The voice pupils participating were pri-



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pils of Karleton Hackett, and their work certainly speaks volumes for the character of his instruction.

Garnet Hedge sang the well-known aria, "Dio Possenti," with unusual warmth of expression and delicious tone quality, being rewarded with imperative recalls and had finally to repeat his number.

Mr. Gibbs played the Saint-Saëns' "Rondo Capriccioso" very well indeed, and Joseph Reardon closed the program with a brilliant performance of the Chopin A minor Concerto. Mr. Reardon is a pupil of Allen Spencer.

One of the most surprising circumstances about the American Conservatory's concert was to notice the tremendous distances from which some of the graduates come for a musical education. The popularity of Mr. Hattstaedt's Conservatory is unbounded.

There are strong indications that the position of superintendent of music in the Chicago public schools will soon be vacant.

The action of the school board with regard to music books and music teachers is being watched very closely by several persons who have "hopes." Politics and jobbery are at the bottom of the whole scheme. It's a question of the superintendent against the board, and if the latter proves too strong, the general superintendent of public schools, who is an appointee of Mayor Harrison, can always invoke the aid of the city's chief executive. The result of such invocation will be either he wins his way in regard to the man he wishes to hold the office of music superintendent, or else he will find a new field farther West.

FLORENCE FRENCH.

About Musical People.

A CONCERT was given in the Trinity Lutheran Church of Ephrata, Pa., by Miss Eva Weidler, organist and choir leader of the Ephrata Lutheran Church. She was assisted by Miss Carrie Weidler, of Rothville; H. J. Taylor, of York; Miss Naomi Seltzer, Miss Stella Yeiser, Miss May Landes, George Steinmetz and William McCaa, of Ephrata; Miss Irene Kreiter, of Akron, and the members of the church choir.

Miss Mary Preston gave the seventy-third recital at the Cedar Rapids (Ia.) College of Music, William J. Hall director. The seventy-fourth and seventy-fifth recitals will take place June 21 and 22.

Mrs. C. M. Harris gave a musicale at her residence in Laredo, Tex.

The annual commencement musicale of Marietta (Ohio) College was held in the Presbyterian church.

A musicale was given at Mrs. Solon Jacob's mansion, on Eleventh avenue, South Highlands, Birmingham, Ala. Mr. Thatcher, Miss Fallon and Walter Drennen sang; Mr. Graham, Miss Graham, Mrs. William Mudd Jordan played, and Miss Amy Jordan was the accompanist.

Piano recitals by pupils of Cecilia Ray-Berry were given in Vincennes, Ind. Miss Lizzie Somes assisted at the one on the 21st. Miss Margaret Berry, assisted by Miss Anna Louise Cook, June 23; Silas Leo Theirs, assisted by Mrs. P. M. O'Donnell, June 26; Miss Ethel Weisert, assisted by Leachman Leives, June 30, will give the remaining recitals.

The Crescendo Club gave a successful recital Friday evening at the home of Mrs. A. B. La Franier, 214 South Centre, Bay City, Mich.

At the commencement of the Ogden branch of the Interstate University System of Musical Instruction, to be given June 23, at the Tabernacle, Ogden, Utah, the Misses Myrtle McManis and Pearl Snyder will be the performers, they constituting the graduating class of '99.

Concerts by D. Carlos McAllister's pupils and under his direction will take place during the month of June. At Grafton, S. Dak., Mrs. Hubler was the accompanist. At the concert given in Grand Fork, S. Dak., Miss Minnie Mix, soprano; Miss Minnie Seymour, contralto; W. B. Thompson, tenor; J. E. Clifford, tenor baritone, were assisted by a male chorus: Howard Brown, George Carpenter, H. L. Carpenter, H. L. Wilson, W. W. Carpenter, C. E. Garvin, W. S. McLelland, Malcolm Blue, W. E.

Fuller, J. W. Thompson, F. L. Adams, violinist; A. E. James, accompanist.

The Riverside Musical Club met with Miss Gladys Bland at her home in Riverside, Jacksonville, Fla.

The pupils of Miss Eleanor L. Smith gave a recital in the Woman's Club Room on West Washington street, Marion, Ind.

The Twentieth Century Club met with Mrs. J. B. Wilson at Beaumont, Tex., June 15.

Mrs. Hickling has returned from Lynnland College, Ky., where she has been teaching music, and will take pupils during the summer months at 412 Prospect avenue, Hot Springs, Ark.

A song recital by Miss Jennie Callaway will be given Friday evening at Miss Thorinbury's, 428 Peachtree street, Atlanta, Ga. Miss Callaway is a gifted soprano singer. She will be assisted by J. W. Marshbank, tenor, and J. P. O'Donnelly.

The twenty-second annual meeting of the Indiana Music Teachers' Association will be held in South Bend, commencing Tuesday, June 27, and continuing four days. There will be eleven concerts. Illustrated lectures will be given by Dr. M. L. Bartlett, of Des Moines, Ia.; William Armstrong, of Chicago; N. J. Corey, of Detroit, Mich.; and A. L. Manchester, of Camden, N. J.; Arthur Friedheim and Victor Heinze, pianists, of Chicago; the Gounod Vocal Quartet; Christian Oelschlagel, violinist, of Indianapolis; Miss Nellie Cook, of Toledo, Ohio, and Miss Birdie Blye, of Kentland, Ind., pianists; Charles C. Clemens, of Cleveland, Ohio, organist; the Ladies' Matinee Musical, of Lafayette, Ind., and many others.

C. N. Colwell's thirty-ninth pupils' recital, and the last in the series for 1899, took place in the Park Congregational Church, Grand Rapids, Mich.

Miss E. N. Daniell and Miss Ada Dean held a joint recital of their classes in music and elocution last evening in Memorial Hall, Wilkesbarre, Pa.

The annual piano recital by pupils of Stephen Commery, Jr., assisted by Arthur Schmidt, violinist, was held in Lang's Hall, Cleveland, Ohio.

A recital was given at the home of Mrs. Katherine M. Buell, on First street, West Lafayette, Ind., by her pupils, assisted by Miss Elinor Hauck, violinist.

The commencement concert of Hiram (Ohio) College Conservatory of Music, Eugene Feuchtinger, A. M., director, took place June 20. The accompanists were Mrs. Addie Z. Page, organ; Miss C. L. Whissen, violin; Prof. Feuchtinger, piano.

The graduating program of the School of Music, De Paur University, Greencastle, Ind., took place in Meharry Hall, June 3. The graduating class was: Voice Department—Chloe Alice, Sylvania, Ind.; Winona Bertha Gregory, Williamsport, Ind.; Nina Myrtle Owen, Amo, Ind. Piano Department—Cora Darnall, Greencastle, Ind.; Helen Herr, Brazil, Ind.; Mildred Rutledge, Springfield, Ill.; Ruth Vaught, Lebanon, Ind.

Mabel E. Manbeck and Mabel I. Royer, of Lebanon, Pa., comprise the class of '99 of the Lebanon Valley College Conservatory of Music. The conservatory commencement has just taken place at Annville, Pa., when in addition to the young ladies mentioned, Mrs. Hervis U. Roop, Hattie Shelley, Anna Kreider, Lillie Kreider, Edith Graybill, Reba Lehman and Anna Myers appeared. Prof. Oldham played the orchestral parts of the concertos on the second piano. Diplomas were conferred by President H. U. Roop.

Manager Young's Enterprise.

Soon after it was announced that Manager Charles L. Young contemplated giving a series of Sunday night concerts in the Metropolitan Opera House next fall, there was a rush of singers and instrumentalists who desired to take part in the opening concert, November 12. Had he consented to use all this talent he could have made up a program of fifty numbers. He has not, however, decided definitely what artists he will present for the opening night. Details of these concerts will be forthcoming later.

Hilda Newman writes Manager Young that she will leave San Francisco for New York next month to join the New York Ladies' Trio.

Milwaukee Music Notes.

MILWAUKEE OFFICE THE MUSICAL COURIER, JUNE 23, 1899.

THE musical event of the month may be said to be the commencement concert at the Milwaukee-Downer College, on the evening of June 12.

Emil Liebling, the non-resident musical director, gave a very successful recital, assisted by our best local talent. In spite of the suffocating weather, the concert, as well as the commencement exercises of the college in general were largely attended. On Wednesday, June 14, the Milwaukee-Downer College took formal possession of its slightly new buildings and beautiful grounds, bidding adieu forever to the picturesque old pile on Milwaukee street, where the college has grown up through adversity and persevering effort to its time of present prosperity.

The oldest girls' college in the world, as distinct from the boys' college, the founder, Miss Catherine Beecher, would have been proud and thankful to know of its present status.

Miss Beecher had an ideal for the education of our daughters that gave them a new world to live in and think in, which our sons have always had in their educational institutions. This was the college course for girls also. It came to be a reality in the school she founded in Milwaukee, the old female college now developed into the Milwaukee-Downer College.

Miss Frances Willard and Lena Hastreiter were famous students of the old Female College; the latter is now the world renowned Mme. Helene Hastreiter, artist and prima donna. The new college grounds are quite near THE MUSICAL COURIER's Milwaukee's headquarters.

This suburb is a lovely part of our beautiful city. At the east side of a long strip of land is the lake, always ready on demand to give us an icy breeze. A mile west is the winding Milwaukee River, with its wooded banks rising to an elevation of 90 feet above the clear and gently flowing stream. Within a half mile of the college grounds (a forest in themselves) is the Lake Park, where Christian Wahl was beginning to do a little for art when our mayor removed him from office as park commissioner.

Opposite Lake Park, a mile distant, is River Park, on the east bank of the river. Then north a mile or less is Mineral Spring Park, and opposite to this is another park on the west bank of the river, Pleasant Valley, where our local solo musicians can often turn an honest penny by "sawing wood"—or in other words, playing "rag-time," waltzes and two-steps for the populace.

With its college, its parks, its music schools, its possible stock opera company, under direction of Weld, let no one say Milwaukee could not help local talent and institutions if she wished.

Last night the Lyric Glee Club sang at a popular concert at Lake Park.

In the dim light of the Chinese lanterns and an arc light or so to throw light on the music, a crowd was delighted, we hope edified. Clander's Band furnished the instrumental music, helped out by the battery boys and artillery on the bass in patriotic airs, and the effect was a big noise, greeted with enthusiasm by thirty thousand people and bicycle bells innumerable. The crowd everywhere, bicycles piled up, horses, carriages, pony carts, a dim light, together with a sky full of black and puffy white clouds, and a rasping wind from the lake below the bluff, ninety feet down, all this and more made a setting for a concert that taxed the nerves of the strongest. Not being of this sort I grew nervous and slipped through a dark, lonely and deserted by-path to the street car and came home.

If there is space, and as we have no more music notes, I will add a true story. The other day a woman was seen gesticulating wildly before her house, and the neighbors took it for granted that her gasoline stove had exploded and turned in the fire alarm. In a jiffy the fire department was on the spot, came up with a rush and a roar, engines, trucks, extension ladders and a lot of men. The firemen searched for the fire; no fire was found.

The hysterical woman explained that her baby had swallowed a jackstone. She wanted help. A fireman got it out of the baby's throat; then the engines, trucks, ladders, chemical engines, quietly stole away. I don't know if the baby is any the worse for the jackstone.

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STEINERT HALL, BOSTON, Mass., June 25, 1899

THE most delightful spot that I have found in Boston, or perhaps anywhere in all America, is the very complete musical library of Allen A. Brown, which he has presented to the Boston Public Library, and to which, notwithstanding this transfer of possession, he continues to contribute everything of importance that makes its appearance anywhere.

One can little realize that this library in its enormity, not alone in quantity, but essentially in quality, is the work of one man, and a man who has other, and many other, interests. What a font of knowledge for the student, what references for anyone upon any musical matter! For not alone are the orchestral scores of symphonies, concertos, operas, oratorios, masses, chamber music, there complete, but page after page of fly-leaves in each volume is filled with clippings and criticisms of the first productions, of items bearing upon the composition or the composer, and they are being added to daily.

There are programs complete in bound volumes of all club concerts, symphony concerts, chamber music compiled in the same way as regards press clippings. As a history of the musical life of Boston this library is monumental, as reference to all available detail and criticism of everything from "Trovatore's" first presentation (and before) to D'Indy's "Istar" (and later works), this library is colossal.

Surely Allen A. Brown should know while he is able to appreciate it that he represents in every sense of the word one of the few who leave "footprints on the sands of time," and footprints that many others will see and take heart again; footprints that are not left by many.

The birth of this great library occurred around 1855, when as a very young boy Mr. Brown became deeply interested in the masses of Haydn and Mozart and made up his mind that he wanted them complete, which desire he gratified. At the present he has more masses than any other works, 200 being about the number in the collection.

The first opera score placed in this collection was "Trovatore," although the first opera Mr. Brown had ever seen was the "Crown Diamonds," which score he did not own until later. Then commenced the methodical accumulation of musical scores and newspaper clippings. For thirty years the programs and clippings of concerts have been collected, and those in the collection are of the Boston Symphony, the Philharmonic Society, Harvard Musical Association (seventeen years), Mendelsohn Quintet Club, beginning in 1849; Kneisel, Euterpe, Apollo clubs (twenty-seven years), Cecilia Society, Boylston Club, Parker Club (ten years), Foster Club, Boston Musical Fund Society (from 1847 to 1855), Handel and Haydn (with date of program 1817, which was the third concert). The first criticism of the first concert, taken from *Dwight's Musical Journal*, is dated 1815.

Not counting the classics, which of course are very well and completely represented, the library includes over 2,000 scores of orchestral works and chamber music. There are German songs in volumes, as also the songs of different nations; such instrumental numbers as sonatas and works of that calibre are also included. It is a notable fact that

Mr. Brown has not been the recipient of these works, even of the most modern, but has bought every volume.

It is not within the power of a pen to give a description of those great walls lined with precious lore, and of the precious lore itself, but it should be an example to other cities to have so thorough a representation of their musical history as Boston has.

Musically little is stirring. This will be the last week of the "Pop" concerts at the Music Hall. Under August Strube's direction the orchestra has continued to draw houses that were overflowing, and the audiences seemed to enjoy that short season of quasi-Bohemianism that is half of the charm of San Francisco all the time.

Many of the teachers have gone for their summer rest, and many are going. Few are remaining.

Miss S. Marcia Craft is going to sing at The Weirs musical festival in August. It will be safe to predict a glowing success for her.

Another voice that will be heard is that of Miss Dorothy Cole, a young pupil of Mrs. Etta Edwards. Miss Cole is very young, but in the handling of her voice, in itself a magnificent organ, she shows a mastery that is quite remarkable. Personally I am enthusiastic about her and her method and style in general; I believe that Mrs. Edwards' extreme care and wise handling of her pupils to be productive of rapid results, not to the extent, however, of detracting from the thoroughness of the work, for I know her to be most thorough and conscientious.

A pupils' evening was given in the rooms of Mrs. Etta Edwards last week in a charmingly informal manner; so informal was the evening that the young ladies experienced none of the stage fright so fatal to good results. Notwithstanding the fact that the advanced pupils also sang during the evening, it was essentially given to present some of the younger pupils, at least younger in reference to study.

Every number was enjoyable; there was nothing to offend the ear from any of them, and the selections were admirable, for Mrs. Edwards is more than a voice placer—she is a musician and a teacher of diction per se, and in connection with her own work; in short, in Mrs. Edwards I see a teacher with a remarkable future. The pupils who sang were: Misses Dorothy Cole, Helene Wetmore, Bernadine Parker, Louise Brown, Louise Evans, Marguerite Boice, Carrie Joy Mimes, Lillian Andrews, Susie E. Phillips and Bessie Parker.

An out of town visitor of prominence is Mrs. Minnie Fisk Griffin, of Chicago, whose magnificent voice and musical intelligence have been the inspiration of many favorable criticisms. Mrs. Griffin is not here professionally, but has met many of the musicians of Boston. It has been my delightful privilege to hear her upon an occasion when part of the entertainment was given by Miss Glenn Ruth Priest, violinist. Mrs. Griffin has a voice of remarkable purity and resonance; she is truly artistic and finished, and her personality is charming.

Mrs. Griffin was accompanied by Harold Hammond, a young boy of marked musical ability. Young Hammond is also from Chicago.

Miss Priest is a young violinist with a big tone. She is brimful of temperament and talent, and has a musical intelligence away beyond her years. She is nothing short of delightful on the concert stage, and anyone securing her services can depend upon the fact that she will have her audience completely captivated. Miss Priest has a number of concert engagements booked for the fall, and it is to be hoped that she will be heard in New York, for she could play anywhere successfully.

George W. Proctor expects to spend his summer in Europe, where he will go when his lessons cease.

Charles N. Allen, the veteran violinist and teacher, will spend his vacation on his island home. His lessons have ceased, but Mrs. Humphrey Allen is still held in Boston with her pupils.

Thomas Tupper is attending the M. T. N. A. in Cincinnati, but will return to Boston before leaving for the Pacific Coast.

George L. Osgood, the vocal teacher, will divide his vacation between Sunapee Lake, N. H.; Oxford Springs, Me., and Camp Rangeley Lakes, Me., where he will remain until he resumes his classes October 1.

Among the many successful pupils of this well-known teacher is Mrs. Gertrude Holt, who has been filling the soprano position in Holy Trinity, of New York, since April 1.

There have been no busier or more successful workers this season than Arthur J. Hubbard and his talented wife, who is his right hand upon every occasion. Mr. and Mrs. Hubbard will spend the summer in Munsonville, N. H., where they will have their own cottage, in course of construction now. They will take this rest from July 1 until the middle of September.

Mr. Hubbard has been receiving very satisfactory news from Miss Harriet Goddard, a talented pupil who went to Vanini, in Florence, last September. The value of the fine work accomplished with Mr. Hubbard has left her in position to make these rapid strides. Other pupils of Mr. Hubbard's who are abroad are Mrs. Kirsch and Mr. Schalk, also with Vanini, and Mr. Mooney, who is in Milan.

One of the prize pupils in his Boston class is Miss Ruby C. Cutter, of whose beautiful vocalism I have spoken recently. Miss Cutter is making daily advance, and there can be scarcely any doubt that she will be one of the few who will see her hopes realized.

Louis C. Elson will leave shortly for East Gloucester, where he will spend his summer. It can hardly be said that he will be resting, as he is working on his new book, "National Music in America," which will be in the hands of the publishers shortly.

William Stansfield, formerly organist of St. John the Evangelist Church, of this city, is meeting with considerable success in St. James' Church, Philadelphia, where he has been since May 1.

J. W. Prescott, a well-known pianist, sails July 5 for Europe, where he goes to continue vocal studies with Sbriglia in Paris, with whom he has studied before. Mr. Prescott's voice is of such importance as to induce him to turn from instrumental to vocal music. He will have the enormous advantage of being an instrumentalist and musician.

One man who will not take a vacation is Bruce W. Hobbs, tenor of the Second Church, of Copley square. He will remain in the city all summer and will receive pupils as long as his church work keeps him here, anyway. He will sing for the union services of King's Chapel, three weeks for his own congregation and six weeks for B. J. Lang, who will conduct the music through the season. The churches that will unite are the First and Second Unitarian, the Arlington and the King's Chapel. Miss Eaton will be the soprano for the season, and Frank Botume the bass.

Alvah Glover Salmon is still in his studio, but will

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probably leave shortly for rest. His plans are not quite formed, but he may spend the summer on Long Island, where his father has a delightful summer home.

Miss Lena Little will sail for Europe this week, where she goes to spend the summer with Mrs. Jack Gardner.

Miss Rose Stewart is still in her studio at Steinert Hall, although she has moved out of the city during the heated term.

Felix Fox has taken a studio at Steinert Hall, where he expects to be very busy in the fall. Mr. Fox is a very talented pianist and a very serious worker; he will probably do considerable concert work this season.

Mrs. Goldberg Place was a visitor in Boston recently. Those who heard her play were loud in their praises of her excellent pianism.

The Fadettes Woman's Orchestra gave an open rehearsal to a house full of invited friends, before leaving Boston to fill a summer engagement at Riverton Park, Portland, Me. Under the spirited and intelligent direction of Mrs. Caroline B. Nichols, this orchestra did some remarkably clever work. There is nothing weak or uninteresting about it; the work done would have been acceptable to the most critical. Miss Lillian Chandler, in the chair of concertmaster, is a skillful violinist. Mrs. Nichols deserves great credit and every possible encouragement.

EMILIE FRANCES BAUER.

Those Who Have Sung.

The following soloists have assisted at the services in the Roseville Avenue Presbyterian Church, Newark, Henry Hall Dunklee organist, during the season:

Sopranos.—Miss Kathrin Hilke, Mme. Anita Rio, Mrs. W. H. Johns, Miss Bernardine Sargeant, Mrs. Grenville Snelling, Miss Lillian Kompf, Mrs. E. C. Towne, Miss Ella Northrup, Mme. Eleanore Meredith, Miss M. Booth, Miss Ida Austin, Miss Joan Stevenson, Miss Frances Cook, Miss Ethel Irene Stewart, Mrs. Beatrice Fine.

Contraltos.—Miss Margaret Hall, Miss Eva Hawkes, Miss Lillian Carlsmith, Mrs. Alex. Irving, Mrs. Antonia Sawyer, Mrs. Sarah Baron Anderson, Mrs. Charles Starr, Miss Florence Sutherland, Miss Ida Lucille Wandling, Mrs. Adele Laeis Baldwin, Miss Zora Horlocker, Mrs. Minnie H. Owens.

Tenors.—W. Theodore Van Yox, Hobart Smock, Dr. Ion Jackson, W. B. Plume, W. Floyd Vail, Willis Bachelior, Frederick W. Jameson, Raymond Wheeler Smith, A. P. Quesnel.

Bassos.—Heinrich Meyn, Francis Rogers, Joseph S. Baernstein, Paul Petry, J. Armour Galloway, Frederick Reddall, George R. Ewan, Luther Gail Allen, Townsend H. Fellows.

Miss Martha Hofacker.

Under the guidance of Gustav Hinrichs, this promising young singer made a successful debut last week at the opening of Charles W. Strine's season of grand opera in Philadelphia. Touching her singing, the Philadelphia Times said:

"In her contribution to the marked success of the performance Miss Hofacker represented an ideal Marguerite. This not only applies to the graceful person, innocent bearing and gentle manner of Goethe's hapless heroine, but also extends in the fullest degree to voice and acting. Few singers have been seen in the role here who have made a more instant or better impression."

Gustav Levy, the piano teacher, sails for Europe June 29 to be gone for two months.

Is It Cynicism?

IN an argument the person who first loses sight of the subject under discussion and makes a personal matter of it proves at once the weakness of his side of the question. August Walther (a German, by his name) in his attempt to answer my original letter, titled as above, has so materially weakened his position by forgetting the laws governing courteous conduct that I feel a repugnance to answering him at all. Name calling is not argument. He drags down abstract statements and turns them into subject matter for personal abuse. I have known Mr. Walther many years, and I know him to be a respected man; hence the tone of his communication to THE MUSICAL COURIER was in the nature of a shock to me. The subject is large enough to lose sight of personalities, and when I raised it I did so with the hope of starting a serious discussion, not to expose myself, family and children, unto the sixth generation, to such attacks, anything but germane to the subject. The fact that superficiality reigns generally in Europe does not in the least excuse America for being absorbed by it. That surely is no argument. Future generations can only build upon the seed sown in the past, and I for one fail to see that we have given prospective ages anything to build upon as yet, unless Mr. Walther views his unplayed and unpublished music as some of the valuable seed. When I alluded to the 150 years of the wonderful Greek life, I did not intend to go back to the one authentic, original protoplasm; I simply desired to start with the human race after it had evolved beyond swinging from palm trees by flexible tails. I am glad Mr. Walther has rubbed up his Greek history; it reminds me of my grammar school examinations, long before I graduated from Yale in that state of dense ignorance to which Mr. Walther objects. From the earliest days Greece displayed the strongest kind of musical tendencies among the masses, and in fact the earliest histories of most countries teach us the same thing, but seldom has any nation displayed so little as ours. The Greeks turned naturally to that which was best in Art, so the Romans, Egyptians, Chaldeans, Italians, Assyrians, the French; but America alone enriches unworthy productions, encourages their creation, refuses to indorse the really meritorious in art, whether of foreign or American manufacture. While the music composed in America is commonplace and valueless to a degree, it still deserves encouragement, but instead of receiving it, the support is given to myriads of popular song writers, as atrocious, as vulgar and as demoralizing a practice as any which could obtain in a country anxious to demonstrate its own debasement and impotence.

The early history of music is very well known to the bulk of mankind, and the story of the efforts of various nations to rise out of the early limitation is too well known to require repetition.

The display of emotion was discouraged to a degree by the ancients, but this did not have any bearing upon their art, which was full of it. Those who have traveled in the Latin countries know what temperament means, while the most casual observer of the cold American face, unresponsive eyes, immobile features, can tell at once that soul, emotional nature, and imagination are conspicuous by their absence. The very tones of our voices, awkward gestures without hands tell the same story of an expressionless race, with nothing to express.

Mr. Walther does not advance arguments; he uses language to conceal the lack of ideas. It is not the Anglo-Saxon race, pure and simple, to which I alluded, for the American race is a mixture of everything from Chinese to Cannibals. England has given much literature to the world, but this reflects no credit upon America. Had we a deep, ardent, profound love for art in all its branches, we would appreciate and love all that was deep and profound in it. This means that our love would call into being dozens of great orchestras to play us the deep and profound masterpieces now never heard by us, who love them

so. We would be giving Shakespeare's plays, reviving the classics, bringing back to life great songs and long hidden gems, but instead of this we expend princely fortunes upon popular music, and there are not a half dozen orchestras in America. Yes, we are very musical; that is why we never care to hear music. We like tunes and the jingle of ragtime melodies. This proves my assertion that we are impossible, because it proves our lack of sincerity, comprehension and the shallowness of our natures.

Every race has produced a few clever writers, musicians or thinkers, and most of them have produced one great genius. America has had a number of clever men of talent, but not one who could be called great, even in a comparative sense. We can admire the cleverness, but not when it endeavors to pose as greatness. It is not a question of class, but of atmosphere. Talent may be born into any class, but usually that nation made its cradle has been great enough to evoke it and appreciate it. Goethe, Dante, Beethoven, and innumerable others were not plebeians, but this is neither here nor there.

It is useless to argue on these points with a man to whom dispassionate argument is impossible; hence I say once more, considering what we have accomplished, what we encourage, the quality of our talent, &c., "America is an artistic impossibility."

AMERICAN.

Edith Myers Dead.

A very sad death has just occurred in Berlin, which has removed a bright young girl who had everything to live for. Edith Myers, of Portland, Ore., in 1896 went to Professor Klindworth, after which she became a pupil of Jedliczka, and her success has often been chronicled in Berlin columns of this paper.

About two weeks ago Miss Edith was seized with cerebral meningitis and, notwithstanding, the best of care, died. Her sister, Miss Lillian, a bright, promising, young violinist, arrives in New York on the Kaiser Wilhelm der Grosse, accompanying the body of her sister, whom she is taking to the broken-hearted family in Portland, Ore. The deceased was a pupil of Miss Emilie Frances Bauer, the Boston representative of THE MUSICAL COURIER.

The Choir Will Rest.

The last service of song, until the autumn, in the Roseville Avenue Presbyterian Church was held last Sunday evening, when Mme. Anita Rio, soprano; Miss Ella Northrup, soprano; Mrs. Alex. Irving, contralto; Ion A. Jackson, tenor; J. Armour Galloway, bass, with Henry Hall Dunklee, organist, gave the following: "The King of Love My Shepherd Is," anthem, Shelley; "Come, Thou Holy Spirit, Come," anthem, Barnett; "Praise Ye the Lord," soprano and bass duet, Goetz; "Sweet Is Thy Mercy, Lord," anthem, Barnby; "Light From Heaven," tenor solo and quartet, Gounod-Dressler.

Charles L. Young has made a contract with Marie de Macchi, the Italian prima donna, for a number of concerts in the United States next season. Her high European reputation will insure her a successful season in this country, and Manager Young may deem himself fortunate in having secured her.

Leopold Winkler, the pianist, will, with his family, leave New York next Saturday for Europe. He will visit the principal cities in England, Germany, France and Belgium and return early in September.

Fritz Scheel will conduct an orchestra at Woodside Park, Philadelphia, beginning July 1, when Innes and his band close there. The latter organization opens on that day at Atlantic City.

MME. WIENZKOWSKA,

Sole and principal assistant of Leschetizky in America, intends this Summer to remain in this country, and will receive a limited number of pupils at her summer residence. For full particulars, address until June 1, 147 West 83d St., New York; after that time 81 Niles St., Hartford, Conn.



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ECHOES OF THE SEASON.

A RETROSPECTIVE glance over the season which has just closed will reveal peculiar characteristics. To begin with this present season has been far more extensive than the preceding ones. Whether the pupils were more ambitious, or whether the teachers did not have the necessary funds wherewith to defray traveling expenses during the vacation is not so easy to discover; the fact, however, remains that the reason which usually ends at the beginning of May extended this year beyond the middle of June. But at the time of this writing San Francisco is enjoying a musical slumber; that is, as far as the profession is concerned, for at the theatres opera is in full bloom.

Speaking of musical slumber, I wonder whether San Francisco is enjoying pleasant dreams during these weeks of rest, or whether she is harassed by nightmares. While much occurred during last season that lays heavily upon one's intellectual stomach (with apologies for a certain Alameda writer, who is furnishing nonsense for an ably edited country journal), there happened sufficiently agreeable events to cause a general rejoicing at the gradual increase of a demand for good music. Especially gratifying were the successes of Carreño, Rosenthal and Sauer.

Then we had the grand opera season wherein Melba was idolized. I will not make the grave mistake to assume that the financial success of the Ellis Company was due to an appreciation of its artistic merits, for this would not be the truth. But I merely mention this instance in order to show the frequency of the past season. This grand opera season was a fad. And to prove the veracity of this statement permit me to call attention to the Lambardi Company, whose principals are equal to those of the Ellis Company, and whose prices are much lower, and yet the so-called "musical" audiences are noticeable by their absence.

Another product of last season were the Symphony Orchestra concerts, which proved successful both from an artistic as well as financial standpoint, and it is to be hoped that next season will bring us a revival of these beneficial and exceedingly necessary musical events.

There are many plans under way for next season.

I have been told of the final plans for the providing of a first-class musical college—an institution which has been sadly lacking hereabouts. No doubt this statement will evoke a storm of inquiries, but let me assure you that I

cannot divulge the secret as yet. Suffice it to say that the gentlemen at the head of this movement are earnest, conscientious and determined to bring their plans to a successful conclusion, which, indeed, is already assured.

Another addition to musical life hereabouts will be the formation of an efficient oratorio society with orchestra, which will be under the direction of an accomplished musician who recently arrived from Europe. Henry Holmes will also have definitely decided as to the nature of his chamber music concerts.

Then, on October 2, another grand fad will be initiated with the Grau opera season—provided Jean de Reszke will be the star. For if Mr. Grau should be so careless as to give us a Reszke-less season, woe to his treasury, for then San Francisco will cut him "dead." I gathered from those who patronize opera here conclusively that they want a De Reszke season or none at all. So there you are.

But the one event expected with bated breath is the appearance of Paderewski, who will appear this time minus the far-famed locks. I dare say that a good many will attend his concerts to see how he looks in a medium between the long-haired wonder and the bald-headed critic—à la "Lou Casey." So you see we have much to look forward to, and it is certain that the next season will be one of the most eventful we ever had.

MISCELLANEOUS NEWS.

Felix Kraemer, the well-known traveling representative of Kranich & Bach, is busy shaking hands with his numerous friends here who remember that he has paid this coast an annual visit during the past twenty-eight years. While chatting with Mr. Kraemer at the Café Zinkand, my attention was attracted by the strains of a dashing mazurka—quite original and spirited. After Mr. Stark's masterly reading of this truly meritorious composition had elicited enthusiastic applause from the delighted auditors, I turned to my neighbor, asking him the name of this composition. "Why," he said, beaming all over, "this is my mazurka, 'Mark Twain Mazurka,' I call it, and it is published by the Rohlfing house, of Milwaukee." Of course I congratulated Mr. Kraemer upon his splendid work and wished him success, of which he is really deserving. Mr. Kraemer comes direct from Mexico, and will leave here next Saturday for Portland, Spokane, Helena, Salt Lake City, Denver, Omaha, St. Paul, Milwaukee and Chicago.

Miss Daisy Mae Cressy gave a song recital at Sherman, Clay & Co.'s Hall last Thursday evening. She was assisted

by Armand Solomon and Miss Therese Brooks. Miss Cressy is an accomplished singer, possesses a sympathetic, healthy voice, uses a splendid enunciation and reveals excellent schooling. The program was as follows:

Le Parlate d'Amour (Faust).....Gounod
Concerto in D minor for violin.....Vieuxtemps
Old French Songs (eighteenth century).....Paer
Hélas c'est pres de vous.....Dalayrac
Escouto d'Jeannetto.....Martini
Romance.....d'Hardelot
Little Boy Blue.....Stout
Lullaby (Manuscript).....(Dedicated to Miss Mae Cressy.)

The Bee's Courtship.....d'Hardelot
Old English Ballad.....Sarasate
Players.....Schumann-Wilhelmj
Abendlied.....Wieniawski
Sielanka.....Wieniawski
Obertass.....Wieniawski
Grand Aria (Le Profeta).....Meyerbeer

The other day I attended W. J. McCoy's pupil recital in Oakland and found that the reputation this thorough musician enjoys as an exemplary teacher is based upon solid facts. Somehow his pupils seem to love their work and are zealous, ambitious and industrious. It is therefore not surprising that the program was rendered with a fluency truly enjoyable. Miss Ida Fox, especially, gave evidence of serious study, and her technic showed gratifying signs of diligent practice. Miss May Conlin exhibited superior talent in neat phrasing, graceful bowing and tasteful shading. Mr. McCoy's piano pupils show invariable signs of good instruction. Their attack is clean and their wrist movements are elastic and easy. Miss Lulu C. Snider was the vocalist of the evening, and earned much applause, to which she was certainly entitled.

Hers is a clear, singing soprano, imbued with carrying quality. Her diction is distinct and her ideas of proper coloratura are deserving of hearty encouragement. The songs she rendered were compositions of Mr. McCoy and breathe that refined and finished air that emanates only from the mind of a thorough and well-equipped musician. The program was as follows:

Piano and violin, Concerto, A minor.....Bach
Miss Lucy D. Hannibal and Miss Ida Fox.
Piano, Nocturne, E flat major.....Field
Miss Dolly Carpenter.
Violin, Berceuse.....Godard
Master Willie Rieckey.
Violin, Concertino, D major, op. 5.....Rieding
Miss Jean Doane. Miss Lulu Graff, accompanist.
Soprano, songs—
After All.....McCoy
A Bye-low Song.....McCoy
(Dedicated to Miss Snider.)
Miss Lulu C. Snider.

Piano—
Venezia-Gondoliera.....Liszt
Danse Russe.....McCoy
Miss Hannibal.

Violin—
Kol Nidrei.....Bruch
Son of Pusta.....Kela-Bela
Miss May Conlin.

Piano, Silver Spring.....Mason
Mrs. Judson Davis.

Violin and piano—
Preislied, from Die Meistersinger.....Wagner-Wilhelmj
Sonata, C minor.....Grieg
First movement.
Miss Fox and Miss Hannibal.

Soprano, song, Jacqueminot.....McCoy
With violin obligato.
Miss Lulu C. Snider.

Eugene Carlmuller has received the appointment as conductor of the Zirkand Orchestra, to succeed Ferdinand Stark, who will leave for Colorado Springs next Saturday. Mr. Carlmuller is an efficient musician, having asserted his capability many times during his residence in this city. He was for a long time concertmaster of the Tivoli Orchestra, and during that engagement he showed that his accomplishments were not to be sneered at. As a conductor he possesses the necessary fire to obtain good

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results from his orchestra, and as a soloist, too, he earned already much applause. Besides being a good musician, Mr. Carlmuller is a genial gentleman—one of those lucky mortals who are entitled "good fellows." He possesses a fairly good amount of magnetism, and I predict that ere long he will have gained a popularity at the Zirkand which will assume, perhaps, as large proportions as that enjoyed by Mr. Stark. Mr. Zirkand could not have done better than engaging the services of Mr. Carlmuller.

Last Tuesday evening John Marquardt had arranged a special Strauss program at the Louvre, in commemoration of Johann Strauss, whose death occurred recently. Mr. Marquardt had then a fine opportunity to display his brilliant talent as a concertmaster, for the program consisted of the foremost compositions of the waltz king. To say that the evening was decidedly a success is but a fair acknowledgment of the praiseworthy efforts of the Louvre orchestra leader.

The San Francisco Philharmonic Orchestra, under the leadership of James Hamilton Howe, concluded its season last Thursday evening. This final concert showed even more improvement than any of the preceding ones, and causes one to believe that next season this organization will do some useful work. Mrs. Mary Weaver McCauley was the vocalist of the evening. The lady is a very accomplished artist, has a splendid soprano with dramatic timbre, and is so fortunate as to have solved the great problem of "knowing how to sing." The more I listen to Mrs. McCauley the better I like her voice. Apropos, Mrs. McCauley has now a class in Santa Cruz, and if the musical people down there are wide awake enough to seize a good opportunity when it presents itself to them, they will avail themselves of the presence of Mrs. McCauley and learn how to sing.

The program of the Philharmonic concert was as follows:

Overture, Poet and Peasant.....	Suppe
Violoncello solo by Paul Wismer.	
Souvenir de Posen, for violin.....	Wieniawski
Otto Rauhut.	
Aria, Hear Ye, Israel, from Elijah.....	Mendelssohn
Mrs. Mary Weaver McCauley, accompanied by Philharmonic Orchestra.	
Marche de Fanciennes (Lohengrin).....	Wagner
Procession, Meistersinger.....	Wagner
Evening Star, Tannhäuser.....	Wagner
(Trombone solo by Miss Maud Noble.)	
March, Tannhäuser.....	Wagner
Songs—	
On the Wild Rose Tree.....	Harris
Ecstasy.....	Beach
A Violet in Her Lovely Hair.....	Campbell
Mrs. Mary Weaver McCauley, accompanied by Miss Mabel F. Gordon.	
Im Traume, for strings.....	Isenmann
Grand American Fantaisie.....	Bendix
Tone pictures of the North and South.	
First concert, second season, August 31, 1899.	
Pierre Doullet, soloist.	

The director makes the following announcement:

"The first series of concerts by the San Francisco Philharmonic Orchestra having been carried out to a successful issue, preparations are being made to give a series of eight concerts next season upon a grand scale, six weeks apart, beginning about September 1. Arrangements are being made to secure the services of the best vocal and instrumental artists as soloists. The following have already been engaged: Pierre Doullet, who will play the Saint-Saëns' G minor Concerto, with orchestra; Arthur Fickenscher, who will play Liszt's E flat Concerto, with orchestra; Bernard Mollenhauer, Robert Lloyd and Miss Grace I. Davis."

ALFRED METZGER.

Miss Anna E. Otten, the fascinating young violinist, will prove one of Manager Young's favorite artists next season. The demand for her services already guarantees a busy season.

Grace Preston.

A GENUINE contralto voice is so rare that whenever one is found unusual distinction is certain to be conferred upon its possessor. Miss Grace Preston is thus fortunately endowed. She possesses a true contralto—not that deceptive order of mezzo soprano which often is mistaken for contralto—but a rare contralto voice of beauty and power. It is a pleasure to write about this richly gifted young woman, for she is a native American, and learned all she knows about singing from an American teacher.

In the city of Hartford, Conn., the subject of this sketch was born. When a very young girl she showed a passion for music and began studying the piano. She was fond of singing, too, and was regarded as the best singer in her class in Sunday school. A musician chanced to hear her, and recognizing a peculiar quality in her voice suggested that she should be given instruction by a competent teacher. It was fortunate that an accomplished voice builder was near at hand. Miss Preston was placed under Miss Marie S. Bissell, who had already won considerable reputation as a successful teacher. She soon discovered that her pupil was endowed with an excellent voice, was ambitious and diligent. Under Miss Bissell's guidance Miss Preston made good progress, and her voice developed in strength and flexibility. For six years she studied with the same teacher; indeed, she never studied with any other, and is proud of the fact.

Six years ago Miss Bissell came to New York to live, and with her came her favorite pupil. Several years previous Miss Preston had sung in musicales and concerts in Hartford and had won a good reputation. She did not, however, do much serious work until after her removal to this city. She held a position in one of the leading New York church choirs, and did much singing in recitals and concerts. She made a number of successful appearances in connection with Seidl's orchestra, and later sang in some of the Sunday night concerts in the Metropolitan Opera House. When Nordica was organizing her concert company she had on her list thirty contralto singers who wished to join it. In severe competition with these thirty singers Miss Preston was chosen. Nordica declared that she had secured a treasure, and did not hesitate to bestow upon the youthful artist very generous praise.

At present Miss Preston is in London coaching with Henschel, and she may take a short course of instruction from Randegger before her return. Early in the fall she will return to New York to fill a number of important engagements which her manager, Victor Thrane, has made for her. The subjoined press notices show in what esteem Miss Preston is held as a concert singer:

Miss Preston, it will be remembered, appeared with Nordica in her concert tour last season. She is an ideal soloist, and has a beautiful contralto voice, which is fully cultivated and which she handles to the delight of her hearers.—Cleveland World.

Miss Grace Preston left a decidedly fine impression. She is a contralto of exceptional range. Her lower tones are rich and musical, but in the mezzo register she is equally at home. She sings with expression and feeling.—The Enquirer, Cincinnati.

Miss Grace Preston has a heavy contralto voice which seemed to grow on one as the concert proceeded, until in Nevin's "Oh, That We Two Were Maying!" she surpassed herself, singing with exquisite expression. She also sang Schira's "Sognai," Hamlet's "Because I Love You" (when she accompanied herself sweetly), and Tosti's "La Serenata." In response to an encore for the last named song, DeKoven's pretty little gem, "Doris," was given. Miss Preston has a fine stage presence, and her singing proved not the least enjoyable at an excellent concert.—Victoria Daily Times.

The quality of Miss Preston's beautiful voice is especially adapted to Wagner's music, and in "Schmerzen" and "Dreams" she did particularly effective work. For an encore Miss Preston sang "Annie Laurie" with tenderness and delicacy. The fair singer is especially happy in singing when playing her own accompaniment; she then becomes part of a beautiful tone picture essentially pleasing.—Los Angeles Herald.

Miss Preston's rich contralto was heard to especial advantage in the "Spring Song," and also the soulful "Across the Dee" (Coombe), which is full of emotion. For an encore Miss Preston sang "Annie Laurie" with tenderness and delicacy. The fair singer is especially happy in singing when playing her own accompaniment; she then becomes part of a beautiful tone picture essentially pleasing.—Los Angeles Herald.

Miss Preston was a delightful lesson for those present, as her breadth, control and phrasing were not to be overlooked through the magnificent fulness of her voice. Her dictation should also be noted, for in each language she was correct and distinct. One reason why Miss Preston was so enjoyable is because, on the entire Coast, the singers give too little attention to the interpretation, style, phrasing and diction, without which, notwithstanding all may lie in the beauty of a voice itself, failure is inevitable.—The Musical Courier, Portland, Ore., Correspondence.

Miss Grace Preston, the contralto, is a very satisfying vocalist. Her tone is strong, resonant and smooth; her register is exceedingly broad; the sympathetic quality abounds in her voice, and her method is that of refined style.—The Bulletin, San Francisco.

The contralto singing of Miss Grace Preston is something to linger in one's memory. She has a superb presence and carriage; a noble voice, well cultivated, and sings with that rare self-abnegation and reverence for the song itself which is so essential to the true interpretation of poetry wedded to music. In response to frequent encores, Miss Preston plays her own accompaniment, and gives a ballad with a degree of pathos and dignity that appeals directly to the heart indeed, if it does not "drawn an eye."—The Examiner, San Francisco.

The American Theatre Roof Garden.

Manager Kingsbury will present for the first week of the season at the American Theatre Roof Garden an attractive and varied vaudeville bill, which will include Caron & Herbert, the Cardownie Troupe of International Dancers, both of them making their first roof garden appearance; the Clerise Sisters; Jess Dandy, Hebrew impersonator; the Ladies' Symphony Quartet; Viola Sheldon, Grace Sherwood and May Duryea, and Williams & Adams. Miss Pauline Hall will be a special attraction for the opening night, Saturday, July 1. The orchestra will be directed by Morris Levi. Common sense prices will be the rule, the general admission being fixed at 25 cents. The same policy will be adhered to in the matter of beverages.

Kaltenborn's Summer Concerts.

The St. Nicholas Rink, Sixty-sixth street and Columbus avenue, will hereafter be called St. Nicholas Garden. It will be formally opened the night of July 6, when an orchestral concert will be given under Franz Kaltenborn's baton. Mr. Kaltenborn has organized an orchestra which will give concerts here every night. This is made up of some forty odd of those who belonged to the Seidl Orchestra and the Paur Orchestra. He has engaged Max Karger as concertmaster and Beyer-Hané as leading violoncellist. Mr. Kaltenborn will strive to please the miscellaneous audience which will frequent this pleasure retreat, and will, with a due regard for the true, the beautiful, the good in music, popularize his programs by offering light and easily understood selections. One night each week, however, a classic program will be presented. The prices of admission, including seats, will be 25 cents and 50 cents.

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FOR THE MUSICAL COURIER the musical season never ends.

MR. ADLINGTON, the representative of Paderewski in London, will accompany him on his tour of the United States next fall.

THE opera season at Covent Garden, despite the big talk about success, has been a heavy financial loss to its backers. The star system is beginning to pall, even in unmusical London. Please make note of this, Herr Grau.

THE writer who signs his name to an article about Poe and Chopin in the *Teachers' Quarterly* must have read with care and much note-taking the "Raconteur's" study of the poetic pair in THE MUSICAL COURIER in 1891.

A GUIDE through the intricacies of the "Ring" and "Parsifal" at Bayreuth is no new thing. Such advertise in English, German and French journals, and describe themselves as willing to coach amateurs during the months of July and August in the text and music of Wagner. "Conduct, guide and instruct" is the exact translation of a wording in a French musical journal. Now may all the Powers of Darkness fly away with such quackery, such injection of musical nourishment *per caput*! This nonsense might be aptly styled the Wagnerian Jab!

MR. L. M. RUBEN, well known to the musical world as a manager and an amiable man, is to handle Joseffy's business next season. Mr. Ruben has had considerable experience with artists. He purposes making the Joseffy recital tour a brilliant success. Mr. Joseffy's programs will be, that rare thing, novel and well made. Cavillers at the scheme of selections for his late recital here should remember that, independent of public taste, some bold artist must inaugurate a departure from the hidebound formulas of program making, else will we go to our tomb or urn saturated with Bach-Liszt, Chopin and Liszt rhapsodies. The Joseffy-Ruben combination promises well.

THE DEWEY CELEBRATION.

THE activity of the Damrosches in their efforts to participate in the Dewey celebration as representatives of the musical features of the event, is to be recommended very highly, for it illustrates a persistency that must finally awaken the musical people of New York to the danger of Damrosch scheming. Under the control of Frank Damrosch musical instruction in the public schools of this city has become a farce, and his Cooper Union choral organization is a chaotic noise.

There is nothing to be said in the shape of criticism, for Mr. Frank Damrosch's knowledge and capability do not justify his occupancy of these two important posts. There is a political pull possible for him as supervisor of music in the public schools, which may enable him, with the co-operation of his brother, Walter Damrosch, of Philadelphia, to figure in the Dewey celebration.

If the brothers are successful they will emasculate the program by the performance of Walter Damrosch's "Manila Te Deum," absolutely the trashiest choral production that has ever been penned in America. It does not contain a single musical idea of any original value, and no musician without a pull could ever have succeeded in having it publicly presented.

If these two men are permitted to represent music

in the Dewey celebration the musicians of this community ought at once to send in a protest to the mayor.

The men whose names appear on the executive committee are representative men in their various pursuits. Mr. Walter Damrosch, whose name is on the committee, is not a New York musician, but conducts opera occasionally in Philadelphia, and summer night concerts at Willow Park, a suburb of that city.

The musician at the head of musical affairs in New York is first and foremost the conductor of the Philharmonic Society, and he is the first person to be consulted for the building up of a program for the Dewey celebration.

Again, if this Damrosch "Manila" compilation is produced it will necessitate the printing of tens of thousands of copies at the expense of the city, and this city should not make itself responsible for the publication of a musical work at the expense of its taxpayers which is a laughing stock among cultured musicians.

Let us have some American art in the Dewey celebration, for it is worthy of it.

DUTY OF LOCAL PRESS TO MUSIC.

IF in the busiest portion of the art season a column a day in the daily papers is devoted to the perfunctory discussion of musical occurrences, it is an unusual thing. The Sunday editions devote a badly edited, loosely constructed page, or even two pages, to matters pertaining to the drama, literature, art and music. Most of this space is devoted to personal items of scandal, or the inconsequential gossip of the green room, or excerpts from London, Paris, or Berlin papers. According to the hallucination of the press in general the American public is wholly absorbed in reading lengthy descriptions of the costumes to be worn by Madame Melba in "Traviata"; the vagaries of the erratic lives of this erratic class of people, who have led the public to believe that public success depends upon private indiscretions. The American public is also supposed to be preternaturally interested in the measurements which go to make up a perfect woman, and contests between the mentally feeble feminine portions of various countries to gain the beauty prize. We also devour with impatience columns about prize fights, horse races, negro lynchings in the South, police court gossip, and news from the sporting world. There is nothing reprehensible in the weird and wonderful society columns, which appear in profusion, or yet in the gently asinine Women's World, features of most of the prominent papers. It is interesting to learn "How to make home pleasant," or "How to cure wind colic in infants," or "How grease spots should be removed," or "Etiquette of the chafing dish," or "Evil effects of alcohol and tobacco," or "The etiquette of divorce parties," or "Good form with false teeth at dinner," &c.; all this is interesting, ennobling and valuable information, and information probably meted out to a knowledge thirsty public by patient editors in response to a loud and violent demand.

As we said, it is well to know these things, but it is better to know some others. Most of the leading papers have a department devoted to book reviews, which could become powerful and influential factors in the general "Culture for America" scheme, instead of which they are too often dry, uninteresting, unconvincing, written-to-fill-space columns. We are not introduced to new works by a chatty, caustic, sparkling paragraph, but by a heavy, unoriginal, uninteresting one, in which the defects or merits of book or author are seldom distinguishable, from the non-committal review they receive. This sort of journalism is worse than useless; it neither instructs nor elevates a nation. Meanwhile, all the serious questions of the world of arts and letters are

untouched. The great struggle to emancipate music in America; to cause our composers to be recognized; to assist our young singers, artists and instrumentalists to an intelligent hearing; to build up orchestras and endow local singing societies, is practically ignored. The daily space devoted to music should at least be used intelligently. A serious, not perfunctory consideration, should meet all the young artists who appear at local concerts. It is no act of kindness or wisdom to use the same standard of criticism for their youthful efforts that one would for a Patti, Sembrich or Paderewski. A strict standard of criticism should be adhered to, for there is no more pitiful specimen than the adjacently profuse critic who uses up his stock in trade over some musical debutante, when he is forced to write of the work of some really great musician. Moderation, discrimination, truth and justice should guide the efforts of local critics, and these could well be substituted for the perfunctory illy balanced, prevalent critical regimen. The press owes an enormous unperformed duty to music; it has graded it for many generations, but should now be compelled to put its shoulder to the wheel and work seriously, zealously, energetically and intelligently to help on the cause of art and music in our country, which seems to be handicapped on every side in the race for enlightenment and culture. Musical matters should be taken up, weighed, poised, investigated, and then handled by experts, not by any journalist out of a "job," who thinks himself constituted by nature to criticise anything from music to the latest astronomical discovery. A local press, in the hands of half competent persons, controlled by the box office, society favorites, various local factions, rivalry of one singing society over another, and a dozen other extraneous and harmful influences cannot make very decidedly for the good of a nation. Isn't it about time all this was changed, systematized and brought within eyesight of common sense?

If anything possessed of human power could compel the press of our country to countenance, and take issue with the large art movements of the day there would be no limit to our progress, and the rapidity of it would surprise even those who have been nurturing, fostering and guarding it. There should be one concentrated national movement in these matters, and this cannot be accomplished unless the press of the country takes a vivid interest in it, and unless the remedy for various existing situations is recognized and insisted upon.

PADEREWSKI NOT MARRIED?

At last comes an authoritative denial of the marriage of Jan Ignace Paderewski. He is not married to Helen Rosen, of Warsaw, that lady being dead years ago; he is not married to the divorced wife of Ladislav Gorski, although Madame Gorski is devoted to the Polish pianist's delicate child. These denials come from an authoritative source. To an interviewer in London he is reported in the *Press* to have said:

Mr. Paderewski has been living in bachelor quarters in Paris, and I have been living next door to him throughout the reported honeymoon period, but I saw no sign that he had a wife. On the day of his reported marriage in Warsaw I was traveling with him on his estates in Poland. On the day of his reported marriage in Brussels, the third report of the sort—lady's name not given this time—I was also with him all day, and saw nothing of any wedding.

Not more than a month ago, and at other times before that, Mr. Paderewski spoke to me strongly on the subject of matrimony, saying he should never marry again. If he has lately become married it is entirely without my knowledge, and I should think I would know, if any one did.

In a few weeks he will begin work on the concluding parts of his opera, and it may be produced in Dresden before he sails for America. If so his departure may be delayed for a fortnight. Week after next he plays at W. W. Astor's, on Carlton House Terrace.

This seems to settle a somewhat futile controversy.

MUSIC AT THE PARIS EXPOSITION.

IN the report of the Music Teachers' National Association, published in this week's *MUSICAL COURIER*, will be found a resolution recommending the appointment of Mr. Frank Van der Stucken as conductor of American compositions at concerts to be given at the Paris Exposition of 1900. It is absolutely essential, if the scheme for rounding up the musical exhibit at that Exposition is to be an artistic one, that the people should hear compositions of American composers of the highest order, embodying the chief orchestral compositions written here during the last dozen years.

If there is any one man who is familiar with these works, who has not only studied them, but presented them to the American public, and, also, when occasions offered themselves, to European audiences, he is Mr. Frank Van der Stucken, the director of the Cincinnati Symphony Orchestra, and the dean of the College of Music.

The choice of the Music Teachers' National Association does not only represent the choice of that body of musicians, but the resolution reflects the musical sentiment of America, for there is not a musician of standing in the United States who will not add his own personal recommendation to this selection.

Mr. Van der Stucken, since the beginning of his career, made it an object—at great sacrifices even—to give an opportunity to American composers to have their works presented under the best auspices. In fact, it is difficult for us to understand how it is possible to select any one more competent than Mr. Van der Stucken for this work.

MUSIC AT THE PLAY.

THE *Sun* last week contained the following interesting article by Mr. Reamer:

How about extraneous music in plays for the mere purpose of accompanying dramatic passages and increasing their effect? Is it artistic? And if not, is it nevertheless desirable on any other ground? It is never heard on the stage of the Théâtre Français. That would seem to establish a good precedent against it. On the other hand, two illustrious members of that institution, Coquelin and Bernhardt, employ it in their productions at other theatres. It has been practiced commonly in this country, although with a marked tendency to get along with less and less of it in performances of the first grade, until a start in the other direction was made within a few years at the Empire Theatre. That theatre has an orchestral director who is also a composer, William Furst, and he is especially skillful in providing music for the purposes mentioned. So it came about that the Empire dramas had the voices of musical instruments to back up the voices of its actors in passages of particular stress or potency. It is sure that Charles Frohman approved, because he has had Mr. Furst provide such helps of effect in farces as well as serious pieces. The late Augustin Daly had recourse freely to music as an accompaniment in all sorts of plays, from modern sensational melodramas to Shakespearean comedies. The mortal combat in the ascending balloon in "The Great Ruby" was attended by suitable expressions of horror from the orchestra. At a meeting of the Musical Directors' Association in London last week this subject was spoken on by Beerbohm Tree. He told a story. When Charles Fechter was at the height of his success, Macready, accompanied by one of the Royal Academicians, occupied the front seat in a private box at the Adelphi. Macready appeared deeply interested in Fechter's efforts until the orchestra struck up an accompaniment to the great French romantic actor's words. Horrified at this novelty, Macready sprang to his feet, and, having pronounced the one word, "Music!" in tones of majestic and withering sarcasm, left the theatre and could not be persuaded to re-enter it. "No, sir," said he, "such monkey-on-the-organ business is not suited to any person laying claim to the distinction of being an actor." Mr. Tree's own opinion was opposite. That which enhances the illusion of a scene and helps the imagination to a fuller understanding of the play, he contended, is artistically right. That which detracts from the illusion of a scene and distracts the attention of the audience is artistically wrong. This applies to everything that pertains to the theatre, whether it be music, scenery, costumes or any other accessory. It is a question of taste, as to which every manager must be his own critic.

We are inclined to echo Mr. Macready's exclamation. Music in New York playhouses, with a

few startling exceptions, is a thing of tinkling shreds and patches. We have long groaned at the wretched bands, wretched conductors, and still more wretched selections. Occasionally, managers have had qualms on the subject, but these repentant fits have borne poor fruit. For a time the late Mr. Daly actually employed Mr. Seidl to conduct "Hansel and Gretel," but such an innovation could not last. Music in our theatres is abominable. Better secure good bands before talking of incidental music.

OH, MR. FINCK!

MR. FINCK, of the *Evening Post*, is a critic of defined likes and dislikes. He admires Wagner, Chopin, Seidl and Paderewski inordinately, and no one can gainsay him. But we protest at this expression of opinion in last Saturday's *Evening Post*:

Lovers of German opera will hear with great regret that Franz Schalk will not be able to conduct the Wagner performances at the Metropolitan next season. He is one of the conductors at the Royal Opera in Berlin, and they have refused to grant him absence for another winter. In a private letter to a New York friend Herr Schalk says that he was so anxious to return to America, where he found such a remarkably intelligent appreciation of Wagner's works, that he would have been glad to throw up his Berlin contract altogether, but the management refused to accede to his wishes. To break his contract would, of course, be suicidal, as he could never afterward secure an engagement at a German opera house. Mr. Grau has tried hard to get a capable man in his place—Mottl, Muck, and others have been approached, but in vain. It is to be hoped that the rumor that Emil Paur has consequently been engaged is not true. Wagner is the most emotional of composers; Paur the least emotional of conductors. The combination would not be a happy one.

We draw the line at Schalk, who is the most uninteresting and academic wielder of a baton who ever conducted Wagner. Whatever else Emil Paur may be, he is emotional—after too much so—and a man of marked musical and dramatic temperament. Few conductors get so much out of Tschai-kowsky, and his Wagner readings have been commended by Wagner and many eminent authorities. Paur is no beginner at operatic conducting. He has conducted the "Ring" in several German capitals with great success. We have criticised his lack of grace, but never his lack of fire or earnestness. He came after Seidl, and we fancy that disqualifies him in Mr. Finck's eyes. But Schalk—oh, fie, Mr. Finck!

THIS IS NEWS!

THE *Herald* says arrangements have been made for Madame Gadski's appearance at Bayreuth this summer, and a contract has been closed with Maurice Grau by which she will sing at Covent Garden for the next three years.

The official casts for Bayreuth were published in THE *MUSICAL COURIER* last week, and nowhere was the celestial name of Johanna Gadski visible. Madame Gadski is quite liable to appear in Bayreuth this summer, but it will be as one of the units which go to make up an appreciative audience, not as Brünnhilde. It is strange how such statements can be made so positively and definitely when the official bulletin is in ignorance of the truth of them. Gadski has done many unique things artistically, and it would not be surprising if she had succeeded in securing a Bayreuth contract without the knowledge of the officials or Mamma Cosima. Such talent as this is bound to succeed one way or another, so possibly she may appear at Bayreuth yet, even if nobody but herself knows it. Another triumph of mind over matter!

This is the singer whose husband stated publicly that his private belief was that Dewey was a coward. He has never made any retraction, although the world at large scarcely agrees with him, and still he and his wife confidently expect to make money in America selling offensive weapons like bullets and the Gadski voice to a nation stamped by them as cowards! There is a peculiar logic in all

this, but it is quite beyond the ken of the average unsuspicious mind. No nation is cowardly which can encourage Madame Galski's reappearance in it, for those persons conversant with correct singing would far rather encounter an earthquake than such an appalling catastrophe and vocal cataclysm as this. Let Galski and Tauscher go to Bayreuth; while they are there we are at least safe. There are things which would make cowards of us all.

"Long before Wagner's music had obtained its present recognition," says the *Nineteenth Century*, "Verdi was popularly known in the Italian musical world as *l'ammassa voce*, 'the killer of voices.' I remember when I was still in my teens overhearing a discussion at the Villa Novello, Genoa, in which the Countess Gigliucci (Clara Novello) and her sisters, the late Mrs. Cowden Clark and Miss Sabilla Novello, took part. The Countess, who had just sung as well as she ever did in her life 'With Verdure Clad,' turned round from the piano and said, 'One can manage Haydn's music easily enough, the accompaniments are always so subdued. I defy any voice, however robust, to resist for long the strain of "Il Trovatore." Fancy having to shout, night after night, at the top of one's voice, over a clashing orchestra, that dreadful duet in which Leonora, at the full vent of her lungs, defies Il Conte de Luna.'"

YES, and long after Wagner's music has declined—when such a thing happens in remote times—the newest composer will be accused of murdering voices. The silly thing about all this talk is the inability of some critics to recognize the fact that a voice Wagner kills is rightfully killed. In a word, such a voice has no place in the Wagner or Verdi music drama. Singers stick to your style!

F. X. Arens.

The past season has been such a busy one for F. X. Arens that he finds it absolutely necessary to rest for several months. He will give up all professional work from July 1 to October 1. Mr. Arens has completed his second season in New York, and now holds an enviable position among the leading musicians and vocal teachers of the metropolis. His String Quartet in A minor, as recently played by the Kaltenborn String Quartet at Carnegie Hall, revealed the cultured musician and capable composer, strengthening the favorable impression made by his Symphonic Fantasia at one of the concerts of the Manuscript Society the preceding season. His New York debut as conductor of this society proved that the European critics were not over enthusiastic when they pronounced Mr. Arens one of the most gifted of modern conductors.

As a voice specialist Mr. Arens brings to his task not only his thorough musicianship and a comprehensive knowledge of the human voice, but, above all, an acute sense for tonal beauty as such, coupled to a rare faculty of imparting his knowledge and art to his pupils, qualities which, taken together, render him an ideal coacher for the opera or concert stage.

Mr. Arens has been able to place a number of his pupils with church choirs and managers, chief among which are Miss Lucy Mae Benedict, contralto, of Hartford, Conn., with the choir of the Second Collegiate Church, corner of 123d street and Lenox avenue, of which choir Miss Minor and Mr. Miles are the soprano and baritone respectively; Miss Jenny Callaway, Atlanta, Ga., with Daly's Musical Comedy Company; Miss Patti Ellison, a promising Louisville girl, with the American Opera Company; K. L. Bryant, a high baritone, of West Virginia, with Duff's Opera Company; Robert Stuart Pigott, with the Broadway Opera Company, as one of the Three Dragoons; W. W. New, of Baltimore, solo tenor at the Second Christian Church, Eighty-second street, succeeding Gerard Thiers. Other professional pupils include Miss Eloise Morgan, prima donna American Opera Company; Frank Rushworth, leading tenor of Alice Nielsen Opera Company; Miss Elizabeth Putnam, solo soprano of St. Peter's Episcopal Church; F. W. Riker, solo tenor of "The Little Church Around the Corner"; Miss H. B. Prehn, solo soprano of First Presbyterian Church, Mt. Vernon, and Mr. Holmes, solo baritone and choir director of the First Presbyterian Church, Rahway, N. J.

Mr. Arens will resume his studio work October 1. It will be advisable, particularly for newcomers, to engage hours in advance, as his time will undoubtedly be very much in demand the very first week of October.

S. P. Veron, basso cantante, one of Mme. Anna Lankow's pupils, has been engaged for Gustav Hinrichs' grand opera season in Philadelphia. Mr. Veron has made a hit as Ferrando in "Trovatore," his work being commended highly.



MARGUERITE AT THE WHEEL.

Her earnest eyes, of fervent blue,
Upon the spinning wheel were bent;
Those eyes, so hopeful, trusting, true,
On its rotations were intent.

She never raised her lily face
When I, with Faustlike tread, drew nigh;
Nor changed her attitude or place—
The wheel buzzed on with mournful sigh.

Ah, me! within the gilded salle
Mephisto had the topmost grin.
You see, this Gallic-visaged gal
Was backing double O to win.

—The Piker, in Town Topics.—

WHO explains is lost, say the French in much neater style. Several weeks ago I attempted to pose my position—as if it amounts to anything, anyhow—in the Brahms matter. This week I had intended to declare my musical politics in the Wagner question, *Cui Bono?* As it is not a case of "Under which King?" I shan't bother about the thing. Only I fancied Harry Finck gave me a cool bow as he sped by in his new red automobile last Saturday in Central Park. It could have arisen from no other cause than my remarks about Wagner. Ah! if dear Dick had only worn Jaeger flannel! Nordau sweetly remarks that the only trick in the game of degeneracy Wagner missed was the Jaeger flannel craze. He wore silk for the same reason we would all wear it—were we multi-millionaires—because it is grateful to the skin of the human animal.

I am dodging my theme to-day; salt water bathing is weakening to one's faculty of attention. And that reminds me what a comical story might be told of a Nordau heroine, a new Marie Bashkirtseff addicted to all the manias nosed out by the redoubtable Max? She would be afraid of the cable cars—ah! have I not seen strong men quail at early morn before their deathless gongs—for she suffers from Cremonophobia, or is it Anxiomania? She sniffs at sewers, for she is a Nosophile, sharing with Baudelaire and Zola a mania for smell symphonies. She has, of course, Aichmophobia, and so faints when her brother opens his tiny penknife. As for Megalomania, Wagnerites, Ibscene microbes, necrophilia—which is not nice—and the rest, this precious young woman commands them all. Her ears are tipped and furry, and she understands Sadakichi Hartmann. Her jaw is prognathic and her "mug" asymmetrical. She adores Chopin, overdone Brie cheese, loathes Kipling, bicycling and the Bible. This last is peculiar, for it is a storehouse of antique degenerate portraiture. In music Miss Neurosis—for so I shall call her—is an impressionist. Tchaikowsky is her high water gauge. She dresses like a young man of sporting tastes, reads Kraft-Ebbing, and swears at flies. Otherwise, she is a presentable person. I shall do her, I shall do her, in fiction. Hallo! I've just been guilty of Echolalia! I've repeated myself. Graphomania I have long suffered from, but what's the use of repining? Life is not one continuous round of rag-time—as Rupert Hughes might say.

Mr. Hughes is doing excellent work—a faint, damnable phrase, but I mean it—in the *Criterion*. Beginning his critical life with a big admiration for the abused American composer—he had at one time a little back-garden planted with the etiolated crea-

tures and fed them on Godey pap and praise—Mr. Hughes developed a sturdiness of style and opinion that is pushing him to Parnassus in rapid tempo. Despite the current notion that music critics are of miraculous origin; offsprings of the sea-foam; foaled by Minerva, with Jupiter as sire, he is raised, not born. He usually begins life as something or somebody else. This is probably on account of what Mr. R. Kipling calls "our pernicious versatility." I had an insane desire to be a locomotive engineer—like most boys—and to-day envy Mr. Hazen, the author of "Tornadoes; Their Origin," more than any living human. I'd rather see a tornado—than be one as Gelett Burgess sings—but to see the beast and then write a book about its flexible spine and voracious spout—ah! that would be joy, indeed!

But to Mr. Hughes. I hate a man who agrees with everyone. Mr. Hughes does not. Yet I hope to woo him to the torrid trail of Tchaikowsky, to the stagnant fen wherein battles the somnolent soul of Brahms. The gentle critic of the *Criterion* actually had the ganglia to quote Vance Thompson, to throw Thompson at my head in the Tchaikowsky controversy. When one's intimates are hurled in one's teeth one's ire is apt to rise. Mr. Thompson—who should be called Ad-Vance, for he is always ahead of anyone else in his critical discoveries—likes the Little Russians in music. I do not. They mostly derive from Chopin, Schumann, and—pardon repetition—the Chromatic Scale. Tchaikowsky has a touch of the universal, yet remains a Russian of the Russians. Your Russian can be a trifle parochial at times, and provincial in the extreme do I find the musical parrotings of Arensky, Cui, Liadow, Rachmaninoff, Moussourgski, et al. I have nearly converted V. T., and I hope some day to unseal the vision of the man who wrote of the "Jouncing Jericho and horn hysteria" of Tchaikowsky. Come, come, gallant Rupert of the Band of Hope—that is not fair, even if it is alliterative.

I forget to tell you that someone has just sent me a postal card, which exclaims: "Brahms' real name is Abrahams. You are in my clutches at last!—H. T. F."

This must be from Mr. Finck. Now, I know why Wagner hated Brahms!

For several years I have longed to write a story about Rudyard Kipling. I have read him for a decade, and threw my cap in the air when I first laid down "Plain Tales," crying, "Hats off, gentlemen, a genius," in true Schumann style. I am not one who believes that a writer to maintain his position must make a book every year. This elevates literature to the dignity of pugilism. A man has one book in him—no more. All the others are variations on the original orbic tune. Kipling is no exception. He may have written his book. In his first stories his strength and weakness were apparent. He has not yet risen above that initial effort. There is no reason why he should. Now, the funny thing about this craze for a certain author is the bigotry and blindness it superinduces. Let anyone dare to criticise Kipling, to point out his debt to Mark Twain and Bret Harte, and a huge, clattering chorus arises. All the newspapers jump on the unfortunate truth-teller—because Kipling was of the craft, although an arrant backslider—and the cry is raised, "Sour grapes, sour grapes," if the offender be an author. I submit that this is emotional insanity. Kipling is magnificent, but not impeccable. His very strength is his weakness, for he has pulled out the one stop on his organ and keeps blaring away with it in every new story. He is lucky and clever enough to have struck a wave of muscularity in literature. When Walter Pater's first book appeared—I have purposely selected this example—the critical concert was loud and lovely. Universal praise sounded throughout the land, and if Kipling

had published then he would have been pelted with rare thorns and costly epithets. He would have been out of joint with the times. Pater is nowadays bracketed with Oscar Wilde, and pronounced not only turgid, but tumid. Ah! it is a good thing to write with your fingers on the public pulse; good for your pocket, if not your immortal fame. Why Kipling, terrible young man, has even made pale the reputation and exquisite artistry of Robert Louis Stevenson. When Stevenson died he simply swooped across the entire bookish horizon. To-day he is merely read, while Kipling is absolutely devoured. Nothing abides. Where is Du Maurier, and to-morrow where will be Hall Caine? I write this, not that I have tired of Kipling, but because I am sick of the want of discrimination shown by his worshippers. America is the land of hysteria; quackery from Christian Science to "the artistic extraction of corns" flourishes on our rich, fat soil. So for a mortal to suggest that most Kipling's verse is banjo strumming, and that as a master of prose, character drawing and form he is miles beneath Meredith and Hardy, would be dangerous blasphemy. It is the truth, however, and no one knows it better than Kipling himself. His superb knowledge of his work makes you feel his possibilities for greater things. I don't care a rap whether he writes a long novel or a short story. Power, pathos, all the human changes may be rung on a single vibrating string. Kipling is a big fellow, but the Kiplingites are worse than the Wagnerites, the Browningites, the Ibsenites, and all the chortling, vulgar crew that hangs at the skirts of genius, expecting, like a bicyclist, to be "paced" into fame by his draught.

* * *

Read this extract from Mr. G. F. Monkshood's new study of Kipling:

"The writers that have influenced Rudyard Kipling are, chiefly, William Ernest Henley, James Thomson, Bret Harte, Macaulay, Defoe, Dickens, the compilers of the Bible and Rudyard Kipling. William Ernest Henley 'showed him the way to promotion and pay' and helped him to chant 'The English Flag' and 'A Song of the English'; James Thomson brought home to him the awesome things that exist in 'The City of Dreadful Night'; Bret Harte drew his attention to the literary picturesqueness of vagabonds; Macaulay flashed the spark that fired his genius for proper names; Defoe taught him the trick of using minute details and exact terminology to gain verisimilitude; Dickens inspired him to sympathize with the lowly, and to see the humor that dwells in small things; the compilers of the Bible gave him a large share of his diction, and showed him the value of a cunning simplicity, and Rudyard Kipling gave him his irony of the understatement, his flash-light powers, his craftsmanship, his industry, insight and ability to make a dream come true and a lie seem something else."

* * *

That is sound criticism. Add to the above list the name of Alexandre Dumas. Kipling transposed Dumas' guardsmen to a lower key. Mr. Brander Matthews will always remain endeared to me for one thing—his praise of Mark Twain. Mr. Clemens is one of the most original writers America has produced, and more of an artist than is generally believed. Being a humorous soul the public was slow to recognize his power in other fields. I pin my faith to "Huckleberry Finn." For me it is the great American novel, even if it is written for boys.

But don't criticise Kipling, or you will be called a degenerate. The fun of all this is the fact that Tolstoi called Kipling a Decadent, because of his Imperialistic attitude. Shades of Atkinson!

* * *

Just before his recent illness, Rudyard Kipling was at the Century Club when a group of men were discussing the exact location of the boundary between sobriety and inebriation. One of them asked the Anglo-Indian when he should say a man was drunk. According to the story, Kipling replied: "I should say that a man is drunk when he sits on the curb outside his club and cries because he isn't at home."

* * *

The late State Senator Sessions, of New York, was a clerical-looking man, always wearing an immaculate white cravat, but his appearance was in some respects deceptive. The will of Stephen Girard provided that no clergyman should ever be allowed to enter Girard College at Philadelphia. One day Mr. Sessions approached the entrance. "You can't come in here," said the janitor. "The — I can't!" said the stranger. "Oh," said the janitor, "excuse me. Step right in."

* * *

An American who visited the Stevensons at Samoa relates that the Samoans have a practice of begging. They boldly ask for whatever they may covet wherever it may be found. The novelist became tired of this practice, and therefore said one day to a Samoan friend who had acquired from him a necktie, handkerchief and some other trinket, "Is there anything else you want?"

The Samoan made a hasty survey of the room.

"There is the piano," suggested Mr. Stevenson ironically.

"Yes," replied the native, "I know, but," he added apologetically, "I don't know how to play it."

This was in the *Saturday Evening Post* of Philadelphia.

* * *

Acton Davies tells the following story in the *Evening Sun*:

"Conductor Kerker was trying her voice for a position in 'The Man in the Moon.' She was frail and timid. Kerker finished the test. The girl looked at him. Manager Lederer was waiting for Kerker's verdict. Kerker is renowned for his gentleness toward the weaker sex.

"How is it?" asked Lederer, unceremoniously.

"Kerker caught the pleading eyes of the girl. But he had his duty to perform. He struck three notes on the piano and left the rest to Lederer.

"The three notes were B A D."

George has absolute pitch.

* * *

In the excellent translation of De Lenz's book on the great piano virtuosi I find this interesting anecdote:

In the Cité d'Orléans, where Chopin lived, lived also Danton, George Sand and Pauline Viardot. They assembled in the evening, in the same house, in the apartment of an old Spanish countess, a political émigrée. All of which Liszt had told me. Chopin took me with him once. On the stairs he said: "You must play something, but nothing of mine—play your Weber piece (the 'Invitation')." George Sand said not a word when Chopin introduced me. That was uncivil. For that reason I immediately sat down close to her. Chopin hovered around like a frightened bird in a cage; he saw that something was coming. Was there ever a time

when he was without apprehension in her presence? At the first pause in the conversation, which was conducted by Sand's friend, Madame Viardot (I was to become well acquainted with this great singer later in St. Petersburg), Chopin took me by the arm and led me to the piano. Reader, if you play the piano you can picture to yourself how sorely I stood in need of courage! It was a Pleyel upright, which in Paris passed for a piano. I played the "Invitation" fragmentarily; Chopin shook me by the hand; George Sand did not say a word. I sat down by her again and followed my purpose openly. Chopin regarded us apprehensively across the table on which the inevitable carcel was burning.

"Will you not come to St. Petersburg some time," said I, in my politest manner, to George Sand, "where you are read so much and so highly respected?"

"I will never lower myself by visiting a country where slavery exists," she answered shortly. ("Je ne n'abaisserai jamais jusqu'à un pays d'esclaves!")

This was indecent, after she had been discourteous. "After all, you may be right not to come," I replied in the same tone; "you might find the door closed against you! I just thought of Kaiser Nikolaus." George Sand looked at me astounded. I looked steadily back into her beautiful big brown cow-eyes. Chopin did not seem displeased. I understood every motion of his head.

Instead of answering, George Sand rose and strode like a man across the room to the glowing fire. I followed at her heels, and sat down ready primed, next her—for the third time. She had something to say at last. She drew an enormously thick Trabucco cigar from her apron pocket and called back into the drawing room:

"Frédéric, un fidibus!"

I felt insulted in him—my great lord and master. I understood Liszt's remark, "Pauvre Frédéric!" in all its bearings. Chopin obediently brought a fidibus. After the first abominable whiff of smoke George Sand favored me with a question: "I suppose I could not even smoke a cigar in a drawing room in St. Petersburg?"

"In no drawing room, madame, have I ever seen a cigar smoked," I answered, not without emphasis, with a bow.

* * *

With the aid of a large dictionary and a map of the world I discovered that Petschnikoff's name is not Russian, but Cherokee. This will interest Miss Alice Fletcher, Dvorák and Mrs. Thurber. The name is not to be spoken, but simply coughed. It means in North American Indian picture writing "Young-Man-Not-Afraid-of-the-Fiddle."

Carry the news to Thrane!

The "American Musical Club Directory."

There is now in press an exceedingly useful work which bears the above title. The "American Musical Club Directory" gives a complete list of the Philharmonic, oratorio, symphony, German singing societies, as well as all the important and smaller church choral societies, with names and addresses of their principal officers, dates and objects of organization, number of meetings per month and concerts during season. The work specifies whether or not professional artists are engaged for concerts, and this information alone is worth much more than the price of the directory. Everything about this work is trustworthy.

Copies one dollar (\$1) each on application to the publisher, C. F. King, No. 5 East Fourteenth street, New York.

Miss Caroline Gardner Clarke will be a busy singer next season, Manager Young having made a large number of engagements for her.

The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND

CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES

EMIL PAUR, Director.

SUMMER TERM from MAY 1 to AUGUST 12.

The fifteenth scholastic year begins Sept. 5 and ends May 1. Annual entrance examinations:

Singing—September 18, from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.

Piano and Organ—September 19, 10 A. M. to 12 M. and 2 to 5 P. M.

Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—

September 20, 10 A. M. to 12 M. and 2 to 4 P. M.

Composition—September 21, 10 A. M. to 12 M.

Children's Day—September 23, Piano and Violin—9 A. M. to 12 M.

AN AUTOGRAPH LETTER.

U. S. GRANT AND JOHANN STRAUSS.

THE MUSICAL COURIER herewith produces an autograph letter, written by the late U. S. Grant, a letter to which publicity is now given for the first time, and which is in the office of this paper. It was addressed to Mr. Mandl, from the Long Branch cottage in which the General lived, and curiously enough it was written on the very day before the meeting of the Democratic National Convention in Baltimore that nominated Horace Greeley as candidate for President for the campaign that ended so disastrously for that renowned editor.

Grant had already been nominated, with Henry Wilson as running mate. Mr. Mandl was delegated to invite General Grant to a proposed festival, which was to have been held in Terrace Garden, in this city, after the conclusion of the late Johann Strauss' conducting at the Boston Peace Jubilee, where he had been one of the chief invited European guests. This festival

fell through, and the invitation to Grant was really part of a political scheme to bring together the warring factions of the Republican party in this State, and it is possible that the knowledge that no conciliatory steps could become effective was at the bottom of the failure of the scheme. In consequence of this Grant and Strauss never met.

It is well known that General Grant could not distinguish one note from another, in this respect comparing very favorably with Napoleon Bonaparte, who actually disliked music—probably the French music that he heard at that time.

This autograph letter is an interesting document, so soon after the death of Johann Strauss, who certainly had no idea that his visit was to be utilized to bring peace in a faction fight in this State, that subsequently led up to the assassination of a President.

Long Branch, N.J.

July 8th 1872

Mr. Mandl, Esq.

Dear Sir:-

Through you
I thank the Com. of Arrangements for the "Grand Strauss Festival," for an invitation for myself and family to attend it on Friday evening next. I accept with pleasure and will attend

if not prevented by circumstances not foreseen.

In case of inability to attend I will inform the Committee at as early a day as I become aware of the inability myself.

Very Truly
Yours obt. Svt.
U. S. Grant

M. T. N. A.

Twenty-first Annual Convention in Cincinnati.

CINCINNATI, June 21, 1899.

WITH a great deal of heat and a stifling atmosphere, the twenty-first convention of the Music Teachers' National Association was opened yesterday morning at the Odeon, College of Music, with the usual dry, pedagogical session of delegates. The delegates adjourned to a smaller hall, the Lyceum, where President Gantvoort presided. Philip Werthner, the energetic secretary, was on the outside, issuing or signing credentials for those who were entitled to them. The Odeon for the occasion had been tastefully decorated with the national colors in variegated display, making up a very attractive appearance.

President Gantvoort appointed a committee to suggest "methods by which the association can benefit its members." The committee was made up of the following:

Wilson G. Smith, of Cleveland, chairman; Arthur L. Manchester, of Camden, N. J.; Miss Kathryn M. Strong, Albert Lea, Mich.; Max Leckner, Indianapolis, Ind., and Mrs. Mary Howard Bruce, of Richmond, Va. A proposal which met with favor was for a course of study for members—a regular graded course—to be carried on under the direction of the association. This course would be at least for four years, and a certificate at the end of that time would be granted for proficiency.

The proposed new constitution was next taken up for consideration. Arthur L. Manchester read it article after article in a clear toned voice. The changes agreed upon were as follows:

Article I.—Section 2, "Organization," now reads: (d) "To recognize and foster the work of the American composer," instead of "To recognize the work and establish the reputation of the American composer."

Article II.—"Membership": "Delegate membership shall consist as follows:

(a) "Five delegates from each State, three of whom shall be appointed by the State association and two by the president of the National Association. In States where there are no State associations, or where no such appointments are made, the president of the National Association shall appoint all five.

(b) "The president may appoint one delegate from any recognized music school."

(c) "The president may appoint as delegates three supervisors of music in public schools in each State, to be selected at large."

Article III.—Fines and dues: Section 4 altered to read as follows:

"The payment of \$25 by any person entitled to any class of membership shall constitute such person a life member of the association."

Article IV.—Officers and committees: Section 7 altered to read:

"The president shall appoint at least one vice-president from each State. At the discretion of the executive committee the number may be increased, providing always that it must not exceed six from any one State. That person designated as first vice-president from any State shall become a member of the senate council by virtue of his office."

Article VIII.—Nominations and elections: Section 3 is altered to read:

"The senate shall appoint a time for the election of officers, which shall be at least eighteen hours after the posting of the nominations, at which time the senate shall proceed to elect officers and committees for the ensuing year."

Section 4 is eliminated altogether.

Article XI.—Amendments to constitution: Section 1 now reads as follows:

"Section 1. Amendments to the constitution may be made at any regular meeting of the senate and council, provided such amendment or amendments are supported by a two-thirds majority of the members present. But no proposal to amend the constitution shall be considered except notice in writing shall have been given of intention to move an amendment at least two months previous to the annual meeting, nor shall such amendment be entertained until it has been recommended by the council."

The roster of delegates present is as follows:

J. Van Wagoner, Hackensack, N. J.
Ernest Leclerc, Central Falls, R. I.
Albert V. Selleck, Huntington, N. Y.
Harry McCallister, Swedesboro, N. J.
Laura A. Pierson, Morristown, N. J.
Sara Galloway, Meridian, Miss.
M. Louise Pettiner, Brooklyn, N. Y.
Frederic S. Law, Philadelphia, Pa.
Isabella McN. Caldwell, New York city.
Carl Hoffman, Oxford, Ohio.
Orton Bradley, New York city.
Henry Holden Huss, New York city.
Sig. Piloteo Greco, New York city.
Fanny C. Parsons, Chicago, Ill.
M. Amelia Park, Milburn, N. J.
H. E. Schultze, Kansas City, Mo.
E. M. Westbrook, Paterson, N. J.
Miss Amy Fay, New York city.
Lawrence Munson, Brooklyn, New York.
Emile Schoen, New York city.
Miss Margaret E. Leavy, Houtdale, Pa.
Charlotte G. Pomeroy, Brooklyn, New York.
Lora L. Kridler, Findlay, Ohio.
Bern. Bockelmann, New York city.
N. J. Corey, Detroit, Mich.
Mrs. J. E. Curran, Englewood, N. J.
Jos. A. Farrell, Lawrence, Kan.
Octavia Hudson, Parkersburg, W. Va.
Elizabeth H. Ilgen, Brooklyn, New York.
Newell L. Wilbur, Providence, R. I.
P. Joseph Leyendecker, Brooklyn, New York.
E. Louise Ide, Staunton, Va.
Clarke Wooddell, Staunton, Va.
Eugene Bonn, Rochester, N. Y.
Clarence A. Marshall, Minneapolis, Minn.
Cora M. Atchison, Weston, W. Va.
Howard Brockway, New York city.
Miss L. B. Baker, East Orange, N. J.
Wm. E. Mulligan, New York city.
Mrs. James F. Maury, Morristown, N. J.
Frank Nelson, Knoxville, Tenn.
Walter J. Bausman, New York city.
Isabella Beaton, Cleveland, Ohio.
John P. Steen, Hamilton, Ohio.
J. Edmund Skiff, Batavia, N. Y.
Dudley Buck, Brooklyn, N. Y.
E. R. Kroeger, St. Louis, Mo.
Lily R. Church, Parkersburg, W. Va.
J. H. Hahn, Detroit, Mich.
William H. Dana, Warren, Ohio.
Richard Zeckwer, Philadelphia, Pa.
E. A. Berg, Reading, Pa.
J. H. Rosewald, San Francisco, Cal.
Mrs. S. P. Gruenwald, Galveston, Tex.
Neally Stevens, Chicago, Ill.
A. A. Stanley, Ann Arbor, Mich.
James Hamilton How, Greencastle, Ind.
Kate S. Chittenden, New York city.
A. L. Manchester, Camden, N. J.
Miss E. R. McGlashan, Detroit, Mich.
Edward G. Rose, Harrisburg, Pa.
Minnie E. Trooble, Gallatin, N. Dak.
Mrs. Mary Howard Bruce, Richmond, Va.
C. L. Doll, Montgomery, Ala.
Mrs. T. J. Owen, New York city.
Henry N. Goodwin, Louisville, Ky.
Mary Cowen, Columbia, S. C.
Walter Keller, Chicago, Ill.
Miss T. T. Draper, New York city.

Mrs. Emma A. Thomas, Detroit, Mich.
Jennie Louise Thomas, Detroit, Mich.
Wilberforce Whiteman, Denver, Col.
Mamie Harrison, Opelika, Ala.
Hans von Schiller, Chicago, Ill.
Mrs. F. Le M. Hupp, Wheeling, W. Va.
Johannes Wolfram, Cleveland, Ohio.
Dr. L. A. Bidez, Rogersville, Tenn.
Carl G. Schmidt, Morristown, N. J.
F. A. Fowler, New Haven, Conn.
A. C. James, New York city.
A. W. Berge, New York city.
W. F. Heath, Ottawa, Ill.
H. S. Perkins, Chicago, Ill.
Dr. F. Ziegfeld, Chicago, Ill.
Ed. W. Hymendahl, Baltimore, Md.
Max Leckner, Indianapolis, Ind.
Albert Ross Parsons, New York city.
Richard A. Heritage, Valparaiso, Ind.
May Lyle Smith, Hudson, N. Y.
Ad. H. Foerster, Pittsburg, Pa.
Edgar A. Sherwood, Rochester, N. Y.
Frederic Grant Gleason, Chicago, Ill.
Arthur Foote, Dedham, Mass.
Charles W. Landon, Lynchburg, Va.
M. Adelaide Griggs, Ansonia, Conn.
Mrs. T. J. Simmons, Rome, Ga.
Miss Emma L. Brill, Philadelphia.
Benjamin Jepson, New Haven, Conn.
Edward G. Rose, Harrisburg, Pa.
Mrs. E. T. Tobey, Memphis, Tenn.
Gilbert R. Combs, Philadelphia, Pa.
Hamilton C. Macdougall, Providence, R. I.
F. W. Hamer, Staunton, Va.
Abbie M. Garland, Bangor, Me.
Chas. W. Pette, Trenton, N. J.
Herman H. Kamper, Springfield, Ohio.
Jaroslav de Zielinski, Buffalo, N. Y.
John Porter Lawrence, Washington, D. C.
Minnie M. Boals, Alton, Ill.
Kate H. Chandler, Philadelphia, Pa.
Walton Perkins, Steinway Hall, Chicago.
Virginia Bestos, Washington, D. C.
Mrs. K. M. Strong, Albert Lea, Minn.
J. H. Gittings, Pittsburg, Pa.
B. C. Weigamood, Tiffin, Ohio.
Miss Susa Mann, Mount Vernon, Ind.
Theo. Presser, Philadelphia, Pa.
Miss Hermine L. Hoen, Baltimore, Md.
Albert Ritter, Reading, Pa.
Mrs. A. K. Virgil, New York city.
Nellie A. Wilder, Rochester, N. Y.
William C. Carl, New York city.
Mrs. Anna J. Dotson, Mechanicsburg, Ohio.
Otis B. Bullard, Washington, D. C.
Miss A. M. McCorkle, N. Middletown, Ky.
Lilian K. Fahler, Columbia, Pa.
Frank H. Tubbs, New York city.
Minnie E. Trooble, Framingham, Mass.
Rudolph Richter, Lexington, Mo.
Agnes K. MacCune, Glendale, Ohio.
David E. Disbrow, South Norwalk, Conn.
Julia E. Crane, Potsdam, N. Y.
E. P. Baldwin, Manchester, N. H.
Waldo S. Pratt, Hartford, Conn.
Rosseter G. Cole, Grinnell, Ia.
Constantin von Sternberg, Philadelphia, Pa.
Carl A. Freyer, Lawrence, Kan.
W. A. Hodgson, St. Louis, Mo.
William H. Sherwood, Chicago, Ill.

The regular meeting of the association was opened this morning, Wednesday, June 21, in the Odeon, with a large representation of delegates. Rev. Peter Tinsley, D.D., rector of the Church of the Advent, Walnut Hills, pronounced the invocation, after which the address of welcome on behalf of the city was delivered by Mayor Gustav A. Tafel. The address of welcome on behalf of the College of Music was delivered by Alexander McDonald.

President Gantvoort next delivered the annual address, which was full of pith and practical suggestion.

After the reports of the secretary and treasurer, which will be given later on, and the appointment of different committees, William Armstrong, of Chicago, delivered a meaty and suggestive address on "The Artistic Temperament."

An organ recital was given at 1:30 P. M. in Music Hall

1899—ARTISTS—1900

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JACKSON, VIOLIN.
HAMBURG, PIANO.
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RUEGGER, 'CELLO.
GAERTNER, 'CELLO.
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KATHERINE MCGUCKIN, CONTRALTO.

by Walter Keller, of Chicago. The great organ, which has been so much praised by Guilman, was handled by him very skillfully. He has an admirable faculty of registration, and his pedaling is masterful. His program, which was enjoyable, and stuck to the rule of nothing but American compositions, was as follows:

Sonata in F, op. 45.....Wrightson
Processional March (MS.).....Lutkin
On the Coast.....Buck
Cradle Song, op. 128.....Bartlett
Toccata in B flat.....Barnes
Introduction and March of the Priests of Huitzil, from
Montezuma (MS.).....Gleason

The rule of nothing but American compositions was again adhered to in the afternoon concert, which was given in the Odeon. An effort has been made to put the glamour of patriotism on this musical Americanism, but for the cause of music and the credit of the association it ought to be said that such a motive was not and could not have been in the heads of the executive committee, or the committee which had the control of arranging the details of this convention. The presence of Mr. MacDowell, perhaps the most illustrious of the American composers, has been very much missed. Not one of his compositions appears on the program, for the reason that he took the ground that American compositions shine best when placed in juxtaposition with the works of European composers. Art is universal—especially musical art—and it becomes a very monotonous affair when it is confined to one nation.

The afternoon program was tediously long, and the patience of a full house listening to it through the sweltering heat was worthy of admiration.

The program was as follows:

Prelude and Fugue in D minor.....Foote
Gavotte in A minor.....Brandeis
Dance Fantastique.....Preyer
La Chasseresse.....Sternberg
Humoreske.....Carl Busch
Ernest R. Kroeger, St. Louis.

Bee Song.....Gegrit Smith
An Open Secret.....Woodman
The Sweetest Flower that Blooms.....Van der Stucken
Miss Florence Hayes, Detroit.

Eros, Melody.....Foerster
Romance Dramatique.....Liebling
Gavotte in F.....Wilson G. Smith
Gondoliera.....Conrath
Mazurka in A minor.....Sherwood
Margaret at the Spinning Wheel.....Klein
Ernest R. Kroeger, St. Louis.

Seligkeit.....Van der Stucken
Rappelle-Toi.....Nevin
Ariette.....Mrs. H. H. A. Beach
Little Boy Blue.....Nevin
Miss Mamie Harrison, Opelika, Ala.

Silhouettes, op. 86 (MS.).....Wilson G. Smith
Five Poems, after Omar Khayyam.....Foote
Dreams, after Heine's Buch der Lieder.....Klein
George Schneider, Cincinnati.

Quintet for piano and strings.....Kroeger
E. R. Kroeger, piano, and the Marien String Quartet of Cincinnati—Jose Marien, first violin; Mark Snyder, second violin; Richard Schliwen, viola; Lino Mattioli, 'cello.

Mr. Kroeger left a splendid impression. He seems to have a correct sense of values and plays with a great deal of clearness. His reading of Klein's "Margaret at the Spinning Wheel" was highly poetic. The Quintet for piano and strings of his own composition has the evidence of a thorough working out, an even texture and considerable originality. Mr. Kroeger deserved the enthusiastic applause which he received from this intelligent audience.

George Schneider played his numbers exceedingly well, with a great deal of emphasis and contrast, and a conscientious, thoroughly matured interpretation. The string quartet had mastered the composition well.

Miss Florence Hayes, of Detroit, is to be congratulated upon her singing. She has an intensely musical soprano voice. It vibrates with fervor and earnestness. Miss Mamie Harrison sang her numbers with a degree of dramatic expression. There was fine shading and genuine feeling in the "Rappelle-Toi" of Mr. Nevin.

CINCINNATI, June 22, 1899.

The first evening concert in Music Hall, on Wednesday evening, June 21, presented the following program:

Cincinnati Symphony Orchestra, Frank Van der Stucken, conductor. Soloists, Arthur Whiting, New York, piano; Luigi von Kunits, Pittsburgh, violin; Oscar Ehrgott, Cincinnati, baritone. Introductory remarks by H. E. Krebbel, New York.
Symphony No. 2, in G minor, after La Motte-Fouqué's poem, Sintram.....Templeton Strong
Introduction and allegro agitato. Andante. (quasi) Presto.
Lochinvar, ballad for baritone and orchestra.....Chadwick
Oscar Ehrgott.

Fantaisie for piano and orchestra, op. 11.....Whiting
(In connected movements.)

Arthur Whiting.
Cavatina for violin and orchestra, op. 13.....Brockway
Luigi von Kunits.

Carnival in Louisiana, op. 58, No. 1.....Klein

Mr. Van der Stucken conducted with his usual energy, vitality and fervor. Templeton Strong's Symphony left a most vivid impression. It is powerful in its picturesqueness. The colors are thick and fast, and easily recognized. It is intensely modern, unmistakably suggestive of Wagner sometimes, and an individuality which is not always consistently carried out. Speaking of the orchestra, its work must be acknowledged as having been extraordinarily fine—with contrasts that need no apology, and a verve and brilliancy that never failed. Particularly praiseworthy was the interpretation of the Presto.

Mr. Whiting's Fantaisie was generally liked. It has clearness of thought and rhythmic directness. It flows as easily as oil, and the dress fits the sentiment well. Mr. Whiting played it magnificently. His technic is as facile as it is polished. Yet he rises to an intensity of dramatic expression at times. Mr. Luigi von Kunits played the cavatina for violin and orchestra with a great deal of soul, displaying breadth and musical quality of tone. The ragtime put to use in Klein's "Carnival in Louisiana" was much enjoyed.

The singing of Oscar Ehrgott, baritone, in Chadwick's "Lochinvar" compelled admiration. It is difficult of interpretation, and has a quaint diversity, but Mr. Ehrgott was equal to its demands. His voice has fullness, resonance and dramatic power.

President Gantvoort, in his annual address, made the following recommendations:

"One thing has become apparent in all the work, that, notwithstanding many disagreeable incidents to it all, there are also pleasant sides; but overtopping all other features has been the great problem of how to reach the humbler music teacher in the smaller towns, who needs the contact with the larger minds of the profession to be brought in touch with advanced ideas, and that problem still remains to be solved. In order, if possible, to arrive at its solution, I wish to make some recommendations. First of all, that our official organ, the *Messenger*, be enlarged and its scope extended and improved, so that its contents may help the humbler music teacher in the smaller country towns and rural districts to a glimpse of a higher field of labor and a more lofty ideal of his profession. How this may be accomplished, of course, is a matter that is still in embryo.

"The committee appointed by the delegate body on yesterday morning reported in the afternoon a scheme which meets with my most hearty approval. The scheme is to provide for something on the plan of the university extension movement. The organ of the association is to be

changed so as to furnish a series of lessons or course of reading for home study, and those who take up the course thus prescribed will receive due credit. Upon the completion of a four years' course those who embrace the opportunity so provided are to receive from the association a card stating that they have given four years' time to the improvement of their own standing in the profession in this way. Of course, only those who will pay the membership fee of the association shall be entitled to receive the official organ of the association and the lessons which it will contain. It is hoped by some of the more sanguine members of the delegate body that such a movement will bring at least two or three thousand members into the association who would cheerfully pay their \$2 a year for these benefits. The fund thus brought into the treasury would enable the association to stand on a higher basis, being thus relieved of the cares of money, which naturally obstruct all artistic movements, by which the association would also be able to devote more effort to the extension of artistic and pedagogic features of our work in such a manner as has never before been realized.

"Of course it will be necessary to elect or appoint a number of men of recognized national ability, who shall formulate such a course of study. It will, furthermore, be necessary that those men shall give their time and ability for the sake of this movement. It is only in such a way that we believe the association can be brought to do the good that it ought to do. It has been most fitly said that if this association is of no benefit except to those who are its officers, or have in a sense an axe to grind, then it has no right to exist. This is undoubtedly true. Things which exist only for themselves have no right to exist in the broader sense of the word. It is only those which in existing confer benefits upon others that should be tolerated, and the greater the benefits conferred upon the greatest number, the more valuable the institution itself becomes.

"I sincerely hope that this body will see to it that the necessary committees are appointed to consider these recommendations, and that something may come from this meeting that has never before been given."

The following committee was named to consider the recommendations of the president: N. C. Stewart, of Cleveland, chairman; J. H. Gitting, of Pittsburgh, Pa.; Miss Galloway, of Mississippi; J. S. Bergen, Lafayette, Ind., and Arthur L. Manchester, Philadelphia.

The following auditing committee was selected: Frank H. Tubbs, chairman, New York; Constantin von Sternberg, Philadelphia, and Mr. Aiken, of Cincinnati.

One thousand dollars was needed to save the association from embarrassment, and it was raised immediately by the following thirty-nine life memberships: Constantin von Sternberg, Philadelphia; Frank H. Tubbs, New York; Arthur L. Manchester, Philadelphia, Pa.; Mrs. A. C. Bruce, Richmond, Va.; A. C. Butler, Professor Sterling, Cincinnati College of Music; J. H. Gitting, Pittsburgh, Pa.; Mrs. M. E. Seavy, Houtzdale, Pa.; Gustav A. Becker, Marion, Ohio; N. C. Stewart, Cleveland, Ohio; Miss Lena Walters, Cynthia; B. C. Welganwood, Tiffin, Ohio; E. C. Zartman, Tiffin, Ohio; A. McLean, Atlanta, Ga.; Mrs. Ida Norton, Detroit; Mrs. F. C. Parsons, Chicago; Mrs. Zilpha Barnes-Wood, Cincinnati, Ohio; H. E. Shultz, Kansas City; Mrs. F. Rivers, Tennessee; Mrs. Ernest F. Bender, Springfield, Mo.; Max Leckner, Indian-

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apolis; J. S. Bergen, Philadelphia; Miss Virginia Bestor, Washington; Charles D. Carter, Pittsburgh; W. Aiken, A. Hartzell, W. A. Hasty, G. S. Junkermann, Cincinnati; A. W. Berge, New York; Miss Isabella Beaton, Cleveland; Joseph Surdo, Cincinnati; Mrs. M. W. Hunt, Richmond, Ind.; M. L. Bartlett, Des Moines, Ia.; Miss L. Burgess, Clarksville, Tenn.; M. B. Willoughby, Claysville, Pa.; Th. Tapper, Boston; Miss Agnes McCune, Glendale; J. F. Kinsey, Lafayette, Ind., and C. E. Welch, Mt. Vernon, Ohio.

Mr. Armstrong's paper on the opening day, the subject being "The Artistic Temperament," was an exceedingly valuable one. As it is under contract in the publisher's hands it is not for present publication. It is divided into sections, comprising studies from the life of great musical artists, and showing up their temperamental equipment.

The program of the morning's discussions was carried out as follows:

Round-table discussion for piano teachers, Constantin Von Sternberg, chairman. Lyceum.
"How Can the Business and Methods of the Piano Teacher Be Ameliorated?"
"The Fletcher Simplex Method," Miss Evelyn Fletcher, Philadelphia, Pa.
Miscellaneous topics.

9 A. M.:
Round-table discussion for vocal teachers. Frank Herbert Tubbs, chairman. Room 28.

"Should the Teaching of Voice Culture and the Art of Singing Be Separated?" Edmund J. Myer, New York.

"What Legitimate Methods Can a Teacher Pursue in Order to Get More Pupils?" Joseph A. Farrell, Lawrence, Kan.

"What Is Gained Through Pupils' Recitals?" Charles Davis Carter, Pittsburgh.

"The Philosophy of Relaxation," W. S. Sterling, Cincinnati.

9 A. M.:
Round-table discussion for organ teachers. Carl G. Schmidt, chairman, Morristown, N. J. Room 5.

"The Organist: His Position, Its Responsibilities and Its Possibilities," Arthur L. Manchester, Camden, N. J.

"Some Advantages to the Organist of an Electric System of Organ Building," Fred A. Fowler, New Haven, Conn.

Miscellaneous topics.

9 A. M.:
Round-table discussion for teachers of music in public schools.

B. C. Davis, Atlanta, Ga., chairman. Room 7.

"The Best Means to Get the Boys to Do Good Work in the Grammar Grades," N. L. Glover, Akron, Ohio.

"Methods of Teaching Rhythm," J. S. Bergen, Lafayette, Ind.

"Methods of Teaching Phrasing and Expression in the Songs of the Schoolroom," Edward G. Rose, Harrisburg, Pa.

"How to Obtain Good Two-Part Singing in the Lower Grades," Mrs. Emma H. Thomas, Detroit, Mich.

10:30 A. M.—Odeon—General Session:
Address, "The Renaissance of the Vocal Art," Edmund J. Myer, New York city. Discussion.

Address, "The Foundation of a Musical Education," Thomas Tapper, Boston. Discussion.

In the absence of Mr. Mulligan, Mrs. Lillian Arkell Rixford, of Cincinnati, gave the following program on the great organ in Music Hall, at the afternoon recital:

Sonata, op. 47, No. 1.....Mueller
Pastorale.....Foote
Lullaby.....Mulligan
Toccata in F major.....Bartlett
Prelude in F major.....Dethier
Gaelic March.....Kelley

Mrs. Rixford played with skill and a knowledge of the instrument.

The afternoon concert, exclusively devoted to American compositions, was quite interesting, in spite of the intense heat prevailing. The program was carried out as follows:

Sonata for violin and piano.....Klein
Adolph Hahn, Cincinnati, violin; George Krueger, Cincinnati, piano.

Ballade, op. 10.....Brockway
Impromptu, A major.....Guessbacher
Bourree and Musette.....Schoenfeld
Ballade, op. 10.....Brockway
Night Song.....Bertschinger
Prelude.....Borowski
Hans von Schiller, Chicago.

Where Love Abides.....Mattioli

A Summer Night.....Combs

The Rose Leaves Over the Pool.....Chadwick

O, Come With Me.....Van der Stucken

Mrs. Mamie Hissem-DeMoss, Cincinnati.

Sonata in C sharp minor, op. 31.....Preyer

Carl Adolph Preyer.

Ye Christian Heralds, Go Proclaim.....Boex

A Solitary Fir Tree.....Eisenheimer

Place Me Near the Fragrant Mignonette.....Eisenheimer
Aria, She Was the Prince's Child, from the Tale of a Viking.....Whiting
Edmund A. Yahn, Cincinnati.

Trio for piano, violin and violoncello, op. 32.....Kaus
Hans von Schiller, Chicago, piano; Franz Esser-Cremierus, Chicago, violin; Carl Brueckner, 'cello.

Bruno Oscar Klein's Sonata shows a genial flow of ideas and scholarly treatment.

The interpretation given to it by Mr. Hahn and Mr. Georg Krueger was an evidence of close grasp and mature study. Mr. Krueger played with cleverness, punctuating his periods with musicianly intelligence. Mr. Hahn's tone was noble and refined, and his interpretative faculty asserted itself at every point. The ensemble was excellent. The performance was received with much applause by the audience.

Hans von Schiller's playing left a splendid impression. He is finely equipped, having all the qualifications that go to making up the artist. His touch is velvety, yet firm, and he can be poetic without being sentimental.

Adolf Preyer's Sonata was warmly received and exceedingly well played by the composer.

Mrs. Mamie Hissem-DeMoss, whose accompaniments were played by her teacher, Lino Mattioli, quite surpassed herself. She has a voice of penetrating quality and sings with expression. Mr. Yahn got off the pitch in the Whiting aria, but his other numbers were fairly good.

The Trio had been thoroughly prepared and digested—it was a fitting close to the afternoon spread of American compositions.

JUNE 28, 1899.

The sixth concert, Thursday evening, June 22, in Music Hall, presented the following program:

The Cincinnati Symphony Orchestra, Frank Van der Stucken, conductor. Soloists, Henry Holden Huss, New York, piano, and Adelaide Kalkman, St. Louis, soprano. Introductory remarks by William Armstrong, Chicago.

Symphonic Prologue to Heine's Tragedy, William Ratcliff, Van der Stucken

Concerto in B major for piano and orchestra, op. 6.....Huss

Henry Holden Huss, of New York.

Aria, Yeva's Song, from the opera Montezuma.....Gleason

Adelaide Kalkman, St. Louis.

Funeral March.....Brand

Overture, As You Like It.....Carter

Mr. Armstrong, in his introductory remarks, paid a high compliment to the talent and energy of Mr. Van der Stucken as displayed in his Symphonic Prologue, of which form of composition he is the pioneer, and in the genuinely artistic work of the orchestra.

The composition was given an extended analysis in THE MUSICAL COURIER some time ago. It is written in the most modern style, is intensely dramatic, and reaches a point of the highest realism.

Henry Holden Huss played his own concerto with self-asserting musicianship. His playing is not of the most virile type, but it holds a delightful medium—of delicacy and strength. His interpretation is more on the intellectual than the emotional side. The composition itself is cleverly wrought out with positive ideas.

Adelaide Kalkman, of St. Louis, sang the aria from "Montezuma" with considerable dramatic fervor. Her voice is large—a mezzo soprano—of remarkably even register and asserting power.

Michael Brand conducted his own "Funeral March," which is a composition of decided merit, possessing originality to an uncommon degree and strong dramatic treatment. Charles Davis Carter also conducted his own overture, "As You Like It."

The orchestra played with a good deal of verve—what it lacked principally was smoothness in the reading—too many accentuations, with some asperities in the brass. One always feels in listening to it that it is the labored result of some public rehearsal—the drillmaster is on top, sometimes the musician, but the poet is conspicuous by his absence.

The following officers were placed in nomination for the ensuing year: President, Arnold J. Gantvoort, of this city; vice-president, Arthur L. Manchester, Camden, N. J.; secretary, Philip Werthner, this city; treasurer, Fred A. Fowler, New Haven, Conn.; executive committee, M. L. Bartlett, C. M. Keeler and Milo Ward, all of Des Moines, Ia.; program committee, Frank Van der

Stucken, of this city; Thos. Tapper, Boston, and Rossiter G. Cole, of Grinnell, Ia.

This was done at the session on Thursday afternoon by the nominating committee. Mr. Van der Stucken was recommended by way of resolution as the representative on music from this country at the Paris Exposition.

Des Moines and Milwaukee were the two cities in the field for the next meeting place, and the selection of Des Moines, Ia., prevailed; \$1,000 were guaranteed for the entertainment fund. Strong letters of recommendation came from Milo Ward, secretary of the Des Moines Commercial Exchange; John MacVickar, mayor of the city; E. G. Pratt, president of the Grant Club; George E. Hise, secretary of the Des Moines Musical Union, and Chas. F. Johnson, secretary of the Y. M. C. A., of that city.

Among the additional arrivals are the following:

Jeanette Mayer, Wapakoneta; Blanche Moore, Ada, Ohio; N. Coe Stewart, Cleveland; N. Coe Stewart, Jr., Cleveland; Miss M. Elizabeth Thomas, Vincennes; Alphonse L. Fisher; Fannie Church Parcour, Chicago; Charles S. Stanage, Middletown; Isabel Thomas, Delaware; Mrs. Mary Weber Hunt, Richmond; Mary C. Burks, Huntington, W. Va.; Clara E. Kaufman, Osborn, Ohio; Edmund J. Myer, New York; Hattie Neblett, Inka, Miss.; Pink Cone Itta, Benn, Miss.; S. E. Galloway, Meridian, Miss.; Miss Byrd Ray, Edmenton, Ky.; Miss Amelia M. Staff, Middletown; Edna Gockel, Birmingham, Ala.; Ruth E. Wolf, Wheeling, W. Va.; Mrs. M. H. Broles, Taylorsville, Ky.; Allie M. McCorkle, North Middletown; Julia Pagensteith, Dayton; Marie Hammer, Yellow Springs; Abbie L. Dingess, South Charleston; Bernice E. Rogers, Elizabeth, Ohio; William Emery, Clarksville, Tenn.; Bertha Emery, Lexington, Ky.; O. E. Wright, Dayton; Watterly Fisher, Wilmington, Ohio; Louis Eichhorn, Logansport, Ind.; Lena Shepard Anderson, Quincy, Mich.; Fredericka Godfrey, Covington, Ky.; Georgie Harbeson, Augusta, Ky.; Olive A. Beach, Pittsburg, Pa.; Mathilda Remeike, Pittsburg, Pa.; Burton D. Knight, Plainville; Mrs. Belle Bacon, Lockland; Mrs. Herman Myers, Lockland; Coles Louise Seymour, Hyde Park; A. Wachtel, Boston.

One of the most interesting discussions at the Thursday morning session was that upon "The Best Means to Get the Boys to Do Good Work in the Grammar Grades." The following teachers of public schools took part in the discussion:

J. F. Keiter, Xenia, Ohio; E. E. Alspach, Trebeins, Ohio; Chas. S. Stanage, Middletown; Sara Galloway, Meridian, Miss.; Wm. A. Curl, city; Corinne M. Bailey, New Orleans; Iona L. Marshall, New Paris, Ohio; Miss H. V. Creel, city; W. E. M. Browne, Newcastle, Ind.; W. W. McIntire, city; Chauncey J. King, Orrville, Ohio; Chas. L. Neth, Covington, Ky.; Effie M. Steward, West Union, Ohio; B. C. Welgemoed, Tiffin, Ohio; R. O. Becker, Marion, Ohio; W. A. Hastie, city; Nathaniel L. Glover, Akron; B. C. Unseld, Shepherdstown, W. Va.; W. B. Willoughby, Claysville, Pa.; Chas. H. Robinson, city; Henry M. Butler, ex-



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The program in full was carried out as follows:

9 A. M.:
Round-table discussion for piano teachers, Constantin von Sternberg, chairman. Lyceum.
"Kindergarten Methods," Mrs. Parsons, Chicago.
"The Perfectly Tuned Piano," Dr. S. Hageman, Cincinnati.
Miscellaneous topics.

9 A. M.:
Round-table discussion for vocal teachers, Frank Herbert Tubbs, chairman. Room 28.
"The Relation of Physical Culture to Voice Culture," Otto Engwerson, Columbus, Ohio.
"How to Teach the Structure of Songs," J. Baker, Delaware, Ohio.
"What is Gained by Pupils from Books and Journals?"
"What Can Pupils Learn Through Hearing Artists?"
"Tone-Building," Mary M. Shedd, New York.
Miscellaneous topics.

9 A. M.:
Round-table discussion for organ teachers, Carl G. Schmidt, chairman. Room 5.
"The Importance to an Organist of a Thorough Knowledge of Vocalization," W. S. Sterling, Cincinnati.
"The American Guild of Organists," Walter Keller, Chicago.
Miscellaneous topics.

9 A. M.:
Round-table discussion for teachers of music in Public schools, B. C. Davis, chairman. Room 7.
"The Principles of the Paris-Galin-Chevé Method of Sight Singing," Eva B. Deming, Philadelphia.
"The Principles of the Tonic-Sol-Fa Method," John Tagg, Newark, N. J.
"Sight Singing Without Syllables," H. Estelle Woodruff, New York.
"The Musical Structure of Unaccompanied One-Part Children's Songs," B. C. Welgemoed, Tiffin, Ohio.
"Should There Be a Definite Course in Music in the High School? If So, of What Should It Consist?" N. Coe Stewart, Cleveland, Ohio.

JUNE 25, 1899.

Among the papers of special interest at Thursday's session were those of Mr. Myer, of New York, and Mr. Tapper, of Boston. Mr. Myer spoke on "The Renaissance of the Vocal Art." Among other things he said:

"The greatest mistake of the many systems of singing formulated upon the theories of the scientists, and the so-called scientists, was not so much that the theories of these men were wrong, as in the understanding and application of the true theories, or, one might better say, the misunderstanding and misapplication of them. * * * The incubus of the local effort school is fastened upon the vocal profession with octopus-like tentacles, which reach out in every direction and which strive in every possible way, but, while 'life is short, art is long,' the truth must prevail." The speaker then took up what is known as "the new movement in vocal art."

"A movement based upon natural laws and common sense, and opposed to the ideas of the local effort school; a movement in the direction of freedom of action, spontaneity and flexible strength, as opposed to rigidity and di-

rect effort; a movement which advocates vitalized energy instead of muscular effort; a movement on the part of those who believe that no man ever learned to sing because he locally fixed or puckered his lips, because he held down his tongue with a spatulum or a spoon; because he locally drooped or raised his soft palate; because he consciously moved or locally fixed his larynx; because he consciously rigidly set or firmly pulled in one direction or another his breathing muscles; because he carried an unnaturally high chest at the sacrifice of form, position and strength in every other way; because he sang with a stick or a pencil or a cork in his mouth, and because he did a hundred other unnatural things too foolish to mention. No man learned or ever will learn to sing because of these things. It is true there have been those who have learned to sing in spite of them, which shows that nature is kind, but their number, compared to the whole, has been few.

"That which has been called 'the new movement in the vocal art' has come, I firmly believe, to stay. It is a movement that should mightily interest everyone in the profession. It will, of course, meet with bitter opposition. Why not? The custom of many in the profession has been and is to condemn without investigation, condemn because it does not happen to be in the line of their teaching and study. Someone has said that 'he who condemns without knowledge is dishonest.'

"That which is called 'the new movement' is simply a study of the conditions which allow or let the phenomena of voice to occur, to occur naturally and automatically. The day is coming, and will come, when a right training of the voice will be recognized as a flexible, artistic physical training of the human body, and a right use of the voice a soulful expression of the emotional nature."

Mr. Tapper's address was on the subject of "The Foundation of a Musical Education." It was a very brilliant and consistent effort. Mr. Tapper is considered an authority on the subject.

* * *

On Thursday afternoon the officers of the association and the newspaper men were royally entertained at the Queen City Club by President Lucien Wulsin and Manager Armstrong, of the D. H. Baldwin Company. Among those present besides the newspaper men were President Gantvoort and Secretary Werthner, of the Music Teachers' National Association, and Dean Van der Stucken, of the College of Music.

It was a very select and recherché affair. There were no toasts, but informal congratulations on the opening of the magnificent new Ellington factory on Gilbert avenue.

The Ellington factory was the scene of a very handsome reception in the afternoon, given by D. H. Baldwin & Co. to the delegates of the convention of the M. T. N. A. The building, which is of great architectural beauty, was profusely but tastefully decorated with bunting and flags. A toothsome luncheon and refreshments were served.

THE "JUST-INTONATION PIANO."

One of the papers of extraordinary interest read at Friday's session was one by S. Hagemann, of Cincinnati, on his "Just-Intonation Piano." He had it on exhibition at the Lyceum, and the keen interest taken in it came from the most prominent of the musicians present.

The interest seemed intense. The preliminary talk and the discussion following brought out the following points and thoughts:

Free and untrammelled modulation is the very foundation stone of really classical music. A false and artificial scale was adopted for the piano and organ by Bach and his followers, which though, as Chappell has said, is just as much out of tune as the ear will bear, was admirably adapted to the purposes of modulation, the beauties, richness and resources of which seemed to compensate for the loss resulting from tempered tuning.

The errors of temperament have been underrated by modern musicians. The fifths and fourths in temper are the most nearly correct of all the intervals, being, in fact, only slightly, but still perceptibly, out of tune.

The major second has twice the error of the fifth. The

seventh is six times as bad, the third seven times and the sixth eight times as bad as the fifth—the last mentioned error amounting to eight-hundredths of a tempered whole tone. These excessive errors of tuning exist in all organs and pianos of the present time.

The Just-Intonation piano, however, plays in all keys in absolutely perfect tune, changing instantly by pedals or electric buttons to any desired key, and remaining tuned in that key until a different pedal or button is pressed, the intermediate tones required for both the corresponding and relative minor keys being available without shifting the mechanism. Chromatic scales and passing notes are rendered as desired, the Doctor remarking that though neither nature nor mathematics furnished us with any authority for a chromatic scale, nor did anybody seem to have any definite idea of a justly intoned chromatic scale, the present instrument supplied the necessary intermediate tones in any key conforming to the ordinary tempered intervals, which arrangement seemed to meet all the requirements, but that if different intervals should ever be agreed upon or required, the mechanism of the instrument could readily render them.

In response to a question by a friend, evidently from India, as to the treatment of certain intervals peculiar to that people, the Doctor acknowledged that he was a little rusty in Hindu music, but had no hesitation in saying that anything, however heathenish, could not be beyond the capacities of the mechanism.

Emphasis was put upon the fact that when the instrument was in tune for any given key if a note not belonging to that key were sounded it would still be found to be an improvement over temper; and if the player should neglect to press the proper pedal when modulation occurred in almost every instance the resulting inharmoniousness would be less than that of tempered intonation; and lastly, if the player had not acquired the skill to use the key changing mechanism with sufficient rapidity for certain extreme cases he could have recourse to the temper pedal, which would instantly throw the whole instrument into temper as pianos now play, and so one need never suffer from "too much just intonation."

Attention was called to the happy avoidance of any enharmonic entanglements precisely as in tempered intonation by founding each scale upon a keynote taken from the tempered scale.

It was properly represented that music given in true intervals is not only indescribably beautiful, restful and satisfying to the musical sense, but that the thoughts of the composer are more readily apprehended and the whole composition clarified and illuminated in a remarkable manner. Professor Van Cleve stated that he had on a previous occasion thoroughly examined the instrument and could testify to its remarkable simplicity and effectiveness and that with electrical buttons to effect the key changes, as proposed by the inventor, its practicability was beyond question, and all that had been surrendered by Bach and his

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followers was hereby restored and untrammelled freedom of modulation retained.

No one present openly assailed the invention, but some insistent questioning created the impression of a desire to discomfit the inventor, but all questions were promptly, pleasantly and sufficiently answered.

William H. Sherwood, of Chicago, was not present at the meeting, but after a private test of the instrument gave it unqualified indorsement.

The acceptance by the musical world of such an invention is fraught with the most significant and far reaching consequences. The character of music rendered would be incalculably improved by the abolition of temperament errors, which are much greater than musicians generally suppose. The ears of all musicians and learners in music would become more acute; tone perception and tone production would rise to greater heights of refinement; theory would rest on a true foundation.

Players too advanced in years or unwilling to master the key changing appliances would be crowded out by the young and enterprising, and thousands of tempered instruments now in existence would become almost or quite worthless.

No wonder, then, that these considerations, added to the natural propensity to pour cold water on new inventions, should lead to opposition of a lively kind.

Will the musical world put down the Just-Intonation piano, or will it rise by it to a higher plane and better things?

How will the veteran established and accomplished players of the tempered piano prevent youthful talent and enterprise from forging forward with the incomparable beauties and merits of pure intonation—and how will the millionaire manufacturers of tempered instruments prevent others from entering the market with the perfected instrument?

Can the atrocities of temper be perpetuated and made to satisfy the public?

Dr. Hagemann's remarks produced quite a sensation. Such men as Sherwood, Von Sternberg and others thought well of the invention.

An interesting discussion was that on the subject of "The Relation of Physical Culture to Voice Culture," led by Otto Engmensen, of Columbus. The discussion for organ teachers was omitted and substituted by a conference of public school music teachers, in which the following participated:

F. H. Augsperger, Richmond, Ind.; Miss Edna Gockel, Birmingham, Ala.; Belle A. Miller, Mobile, Ala.; Daisy Miller, Covington, Ky.; Clara E. Kauffman, Osborn, Ohio; Julia Richert, Madison, Ind.; A. Howard Gelding, Lebanon, Ohio; Ione B. Riddell, Cincinnati; O. E. Wright, Dayton; A. J. Willey, College Hill, Ohio; A. F. Maynard, Xenia, Ohio; E. Louise Williams, Moore's Hill, Ind.; Ada Andrews, city; Carrie A. Alchue, city; E. Locke, city; Alta Holmes Blackmore, Moore's Hill, Ind.; Miss Mabel Cowen, Batavia, Ohio; Miss Nannie Vinton, Parkersburg, W. Va.; Miss Eva B. Deming, Philadelphia.

At the business session ten more life memberships were announced as follows:

N. L. Glover, Akron, Ohio; Mary Stuart Butler, Austin, Tex.; Mrs. Katherine M. Strong, Albert Lea, Minn.; Benjamin F. Guckenberger, Birmingham, Ala.; Georgie E. Sutton, Aurora, Ind.; H. S. Perkins, Chicago; Amelia C. Adams, Cleveland; three to be named by Mr. Tapper.

The new constitution and by-laws were adopted and will go into effect January 1, 1900.

VAN DER STUCKEN CHOSEN.

The resolutions of the committee on representation at the Paris Exposition were in full as follows:

Whereas, American industries and plastic arts are to be represented at the Paris World's Fair of 1900, the M. T. N. A., in meeting assembled in Cincinnati, June 23, 1899, hereby resolves as follows:

That the commissioners for America be recommended to give due consideration to the adequate representation of American musical compositions in the World's Fair concerts;

Further, That the M. T. N. A. recommends the appointment of Frank Van der Stucken as conductor of such compositions, because he is the only native American conductor of note who has been closely identified with all the interests of the American composer. Such appointment would be considered by the association as but a fair recognition of his eminent services in the cause of American art.

The organ recital by Charles Galloway, of St. Louis, in Music Hall, at 1:30 o'clock, presented the following program:

Second Sonata.....Buck
Andante Religioso.....Parker
Christmas Pastoral.....Whiting
Finale from Sonata, E flat.....Buck

Mr. Galloway is a pupil of Guilmant, and for four years filled the position of organist at the American Church of the Holy Trinity, Paris. He has acquired the true organ style—in his legato as well as staccato playing. His

registration shows abundant resources and his pedaling is of the best. He has the faculty of musicianly interpretation. His playing of the Buck Sonata was of a high order of merit.

The last afternoon concert presented a number of American compositions of real merit. The best of them was the Quintet for piano and strings, in A minor, by Arthur Foote, the composer playing the piano part himself. It has genuine classic merit. Mr. Sherwood played a number of pieces with breadth and his characteristic repose. He is very happy in avoiding all sentimentality and gives true character to the sentiment.

One of the most enjoyable of the numbers was Mr. Von Sternberg's Trio, No. 2, in A minor. He played with earnestness and conscientious detail. Mr. Hahn more than surpassed himself on the violin, and Mr. Brand gave his 'cello the usual roundness and fullness, although he had just recovered from a severe spell of sickness.

Miss Kalkmann sustained her previous impression of being a dramatic soprano of power and musical grasp.

The evening concert, in Music Hall, presented the following program:

Concert by the Cincinnati Symphony Orchestra, Frank Van der Stucken, conductor, and the Polyhymnia Society, A. J. Boex, director, Cincinnati.
Soloists—Mrs. Mamie Hissem-DeMoss, soprano; Mrs. Ida Smith-Lemmon, contralto; William A. Lemmon, tenor; Albert F. Maish, bass; W. Y. Griffith, baritone; Lino Mattioli, violoncello, Cincinnati.

Prelude to Sophocles' Edipus Tyrannus, op. 35.....Paine
Prologue from The Golden Legend.....Buck
W. Y. Griffith and the Polyhymnia Society.

Concerto for violoncello and orchestra in E minor, op. 39.....Herbert
Lino Mattioli, of Cincinnati.

Overture to Walter Scott's Count Robert of Paris.....Parker
Elegy, for quartet, chorus and orchestra.....Gorno
Mrs. Mamie Hissem-DeMoss, Mrs. Ida Smith-Lemmon, William A. Lemmon, Albert F. Maish.

Symphonic Scherzo.....Beck
Festival March and Hymn to Liberty, op. 29.....Kaun
Chorus, orchestra and audience.

Mr. Gorno's Elegy produced a most favorable impression upon the musicians present. It flows easily and is thoroughly harmonized. The theme is consistently developed, and there is not a little of originality in its treatment. The thoroughbred musician stands everywhere revealed.

The chorus work of the Polyhymnia Society, under direction of Mr. Van der Stucken, reflects much credit upon its training. The tone color and contrasts were never lacking, and the quality of tone was uniformly musical.

On Saturday afternoon the members of the M. T. N. A. were received at the residence of Alex. McDonald, in Clifton, and the outing was to have been a glorious affair at the "Zoo," but the rain interfered with the pleasure.

The twenty-first convention of the M. T. N. A. is a record of the past. Its distinguishing musical feature was the presentation of exclusively American compositions at the concerts. Much was given that was good, bad and indifferent. No particular excellence can ever be attached to a composition on the mere ground that it is American. Mu-

sical art must stand on universal, not national foundations. To appreciate it, as it ought to be, its productions ought to be placed in juxtaposition with the best that is offered by the world.

But the M. T. N. A. made the experiment, and certainly succeeded in bringing out American compositions of genuine merit—of such merit, in fact, that they would have taken rank with the compositions of the Old World.

J. A. HOMAN.

Elsa Ruegger.

From her eleventh year, Elsa Ruegger began playing publicly, at first in the charity concerts at the Belgian capital, and even then drew the attention of the press to her extraordinary talents. Two years later after having finished her training at the Academy of Music, and having earned the highest awards and prizes, she began her true artistic career. About this "concours" the *Belgian News and Continental Advertiser* writes from Brussels in its edition of July 3, 1896:

The concours of the classes of wind instruments, alto and violoncello took place on Saturday. Though long, the violoncello seance was very remarkable, and wound up by the foreseen triumph of Mlle. Elsa Ruegger, who though but fourteen years of age, won a first prize with the greatest distinctions and distanced easily all competitors. The Andante et Finale du Concerto of Rubinstein were the "morceaux au choix" of the young musician, in which she displayed such boldness of attack, purity of tone and depth of sentiment, combined with youthful simplicity and grace, that she brought down the house. Before the last notes had died away a touching demonstration took place; bravos from the jury, applause, as spontaneous as flattering, rose on all sides; embraced and complimented by the director of the Conservatoire, congratulated by her fellow students and all who surrounded her, Mlle. Elsa Ruegger will not soon forget such a day of triumph. When only thirteen years of age the young laureate visited Berlin, Cologne, Liege and other cities, where enthusiastic audiences awaited her. Perfect finish, fine technic, an absence of all crudities peculiar to youthful prodigies, was and is the verdict of musical critics. A bright future may safely be predicted for this brilliant student of the Brussels Conservatoire.

Two additional letters have been received by Victor Thrane bearing upon this artist's abilities:

St. Petersburg, May 22, 1899.
I willingly express my opinion of Elsa Ruegger. She is a young artist of great talent, with a great future, for she possesses a brilliant technic and a profound sentiment, which constitute the body and soul of music.
CESAR CUI,
President of the Russian Imperial Musical Society.

Geneva, May 25, 1899.
Mlle. Elsa Ruegger is an artist of the first order, and an assured success for all concerts where she will have occasion to be heard. Quality of tone admirable—musically perfect—interpretation full of fire and life—technic equal to that of the greatest male performers on the instrument. Such a success did the young lady have at one of my grand subscription concerts with the Concerto of Lalo and the Sonate de Boccherini that Mlle. Ruegger was forced by the audience to add several numbers to her program. WILLY REHERG,
Conductor of the Subscription Concerts of the City of Geneva.

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The Paderewski Season.

THE Paderewski season in New York begins December 12 instead of October.

A Virgil Recital.

Miss Jennie Lewis Peters, a pupil of Mrs. A. K. Virgil, gave a recital Tuesday evening. In spite of threatening weather, Recital Hall was nearly filled, a number of people from Brooklyn and surrounding towns being present. Miss Peters' playing was musical and therefore enjoyable. Miss Peters has been a pupil of the school for only one year, and is to be congratulated because of the work she has accomplished. She was assisted by Frederic Mariner, who sang several baritone songs excellently. The audience gave him encores, to one of which he responded with a serio-comic song entitled "Celeste." Edward B. Manning's violin solos were also enjoyed.

Florence Hyde Jenckes' Pupils.

A very interesting recital was given on Saturday evening by the pupils of Mrs. Florence Hyde Jenckes, who leaves July 1 to enter a larger field of work. The Cleveland Leader says:

"This city is soon to lose Mrs. Florence Hyde Jenckes, who for the last five years has been one of the most active and widely known musical artists of the city. Mrs. Jenckes recently made an engagement to go to Chicago, where she will manage artists and noted singers and will make her headquarters in the Fine Arts Building of that city. She will succeed to the management of the artists controlled by Mrs. George W. Carpenter, who is to retire from the field. Mrs. Jenckes already has booked a long list of the most noted musicians, and will have the exclusive management of Mrs. Hess Burr and Edmund Vance Cooke.

"Mrs. Jenckes will not be a stranger to the class of work she is about to assume, for although in Cleveland she has devoted much of her time to vocal teaching the last two years, she also gave several fine series of concerts. Mrs.

Jenckes also took much interest in young and deserving artists, bringing them to public recognition."

Miss Hildegard Hoffmann.

The concert of the Liedertafel last Friday evening was successful musically and financially. Mr. Mietzke has accomplished much with this organization. The singers evidenced correct expression, volume of tone, accuracy of attack and spirit.

Miss Hildegard Hoffmann, the soprano soloist, was highly successful, every selection she gave being encored. The members of the Liedertafel presented her with a large bouquet of choice roses after her initial number.

Below are some of the newspaper notices which Miss Hoffmann received:

Miss Hildegard Hoffmann, soprano, was the soloist of the evening, and her singing was greatly enjoyed by those present.—Rockville News.

Miss Hildegard Hoffmann, of New York, the soprano, well sustained her reputation as an artist of high rank. Her selections gave unqualified pleasure. The "Cradle Song" perhaps gave the majority of the audience the best satisfaction.—Hartford Times.

Miss Hildegard Hoffmann, the New York soprano, was received with great enthusiasm.—Hartford Courant.

Gustav L. Becker, accompanied by Mrs. Becker and her mother, Mrs. Lamberton, will sail for Europe July 1. They will travel in Germany, Holland and Belgium, and visit Paris and London. The trip is purely for recreation, as Mr. Becker's season has been exceptionally busy and he is too tired to pursue his usual plan of spending the summer in study and teaching in New Hampshire. Mr. and Mrs. Becker will return in September to their new home, at the corner of Central Park West and 104th street. The change from 70 West Ninety-fifth street, where they have lived since their marriage, five years ago, is made necessary by the increase in the number of Mr. Becker's piano pupils and the growth of his "lecture-musicales."

Denver Conservatory and College of Music.

The commencement exercises of the Denver Conservatory and College of Music took place, from June 20 to June 24, at the Arion Music Hall in Denver. On the 20th a recital by students of the preparatory department was given, while the following afternoon was devoted to the annual picnic. On June 22 a recital for graduation was given by Miss Julia Cadwell. Friday evening, June 23, was commencement night. Miss Julia Cadwell was assisted by William H. Montelius, violinist, and Miss Alice McVey, accompanist.

Madame Torpadie-Björkstén has taken one of the most artistic cottages at Onteora, where she will spend the summer, surrounded by her favorite pupils.

The New York Liederkranz will take an excursion outing to the Adirondacks, leaving here July 1 and returning on the 5th. Dr. Paul Klengel, the conductor of the Liederkranz, will leave here for Europe on July 8, and will return to his duties the end of September.

Joseph Sheehan, the well-known tenor of the Castle Square Opera Company, accompanied by Mrs. Sheehan, sailed for Europe on the Mesaba last Saturday, to be gone several months. Mr. Sheehan will spend most of his time in Paris, and also visit the Bayreuth Festival.

Alberto Jonás sails for Europe to-day on the Westernland. He will visit Belgium, Germany, France and England, and while in Berlin will be a guest of Mme. Teresa Carreño, whom he will accompany later to Bayreuth. Mr. Jonás will take a well-earned rest while abroad, but will do some work on his composition. He will return about September 15.

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